

# DIE BACH KANTATE

JOHANN SEBASTIAN BACH

BWV 111

WAS MEIN GOTT WILL,  
GESCHEH ALLZEIT



HÄNSSLER EDITION 31.111/01



# DIE BACH KANTATE

---

JOHANN  
SEBASTIAN BACH

BWV 111  
WAS MEIN GOTT WILL,  
DAS G'SCHEH ALLZEIT

Kantate zum 3. Sonntag nach Epiphantias  
herausgegeben von Reinhold Kubik



# Vorwort

In seiner Reihe „Stuttgarter Bach-Ausgaben“ legt der Hänssler-Verlag eine Neuausgabe der rund zweihundert erhaltenen Kirchenkantaten von Johann Sebastian Bach vor, die in erster Linie der musikalischen Praxis dienen soll. Nicht zu allen Kantaten Bachs gibt es derzeit käufliches Aufführungsmaterial, Taschenpartituren und leicht spielbare Klavierauszüge. Hier Abhilfe zu schaffen, ist ein Hauptanliegen des Verlags. Von jeder Kantate erscheinen daher Partitur, Taschenpartitur, Chorpartitur, Orchesterstimmen und Klavierauszug.

Dieses kurze Vorwort kann nicht über die Werke selbst, über ihre Entstehung, über Text und liturgische Aufgabe, Überlieferung und Quellenlage berichten. Dazu sei auf Alfred Dürrs grundlegende Darstellung verwiesen (Die Kantaten Johann Sebastian Bachs, Bärenreiter/dtv, <sup>1</sup>1971). Aufgabe dieser Einleitung ist es vielmehr, die grundsätzlichen Überlegungen der Herausgeber zur Textgestaltung im Zusammenhang mit der Zielsetzung dieser Neuausgabe zu skizzieren.

Die Überlieferung der Kantaten Bachs stellt jeden Herausgeber vor kaum lösbare Probleme. Die besonderen Umstände bei der Herstellung des Quellenmaterials (vgl. dazu Dürr, S. 66–67) bringen Schwierigkeiten mit sich, wie sie in den bereits publizierten Kritischen Berichten der Neuen Bach-Ausgabe anschaulich vor Augen geführt werden: Partiturautographe – soweit überhaupt vorhanden – und originale Stimmensätze widersprechen einander nicht selten, bei Stimmendubletten treten erhebliche Differenzen auf, sogar von Bach eigenhändig überarbeitete Stimmen können Unstimmigkeiten enthalten. So kommt es bisweilen vor, daß ein- und derselbe Takt in vier widersprüchlichen Fassungen überliefert ist, die – von der Quellenlage her – annähernd gleichwertig sein können. An diesem Punkt bereits ist der Herausgeber gezwungen, für die Auswahl der Lesart, die er in seine Ausgabe aufnehmen möchte, strukturelle, formale, stilistische oder spieltechnische Kriterien heranzuziehen. So aufschlußreich also einerseits das originale Aufführungsmaterial einer Bachkantate sein kann, so wenig entbindet es andererseits von Entscheidungen, die aufgrund möglichst umfassender musikalischer und historischer Kenntnisse zu treffen sind.

Neben der Widersprüchlichkeit der Quellen stellen Flüchtigkeiten und graphische Ungenauigkeiten eine weitere Schwierigkeit dar. So setzen Bögen oft zu spät an oder hören zu früh auf. Hier lösen sich Unstimmigkeiten mitunter, wenn man die Quellen weniger mit der Lupe als mit musikalischem Sachverstand liest; bei Streicherstimmen kann man zusätzlich durch Überprüfung der Bogenführung eine Entscheidungshilfe gewinnen, wie dies Georg von Dadelsen vorgeschlagen hat („Abstrichregel“). Ebenso häufig ist in den Handschriften die Stellung von dynamischen Angaben unpräzise oder gar sinnwidrig. Unsere Ausgabe will versuchen, die mögliche Kluft zwischen dem Augenschein und dem Gemeinten im Hinblick auf gute Spielbarkeit und strukturelle Schlüssigkeit zu überbrücken.

Schließlich sei auf die für Handschriften des 18. Jahrhunderts typische Unvollständigkeit hingewiesen. Dynamik, Artikulation und andere Spielanweisungen sind nicht immer und überall konsequent dort, wo sie gelten sollen, ausgeschrieben, so daß unsere Edition auf notwendige Ergänzungen nicht verzichten kann.

Widersprüchlichkeit, Ungenauigkeit und Unvollständigkeit: diesen drei Problemen sieht sich der Herausgeber von Bachkantaten gegenüber, der einen Notentext erstellen möchte, welcher heutigen Musikern ohne weitere „Einrichtung“ als Grundlage für eine Aufführung dienen kann. Unterläßt es der Editor, Unstimmigkeiten zu bereinigen, Ungenauigkeiten richtigzustellen und Fehlendes zu ergänzen, so werden dies die Spieler oder Dirigenten nach ihrem Gutdünken tun, oder aber – was noch schlimmer wäre – eine Edition, die sich als „Urtext“ ausgibt, im übrigen aber musikalisch widersprüchlich und unvollständig ist, für den Willen Bachs halten.

Um die Preise der Partituren möglichst niedrig halten zu können, müssen wir leider davon absehen, die Ergebnisse unserer Quellenarbeit in Revisionsberichten zu kommentieren oder durch graphische Differenzierung im Notentext zu verdeutlichen. Wir sind aber der Überzeugung, daß die bereits erschienenen bzw. noch zu erwartenden Kritischen Berichte der Neuen Bach-Ausgabe dem interessierten Musiker alle Fragen zur Beschaffenheit der Quellen beantworten können.

Im Sinne ihrer Zielsetzung gibt unsere Ausgabe mitunter Ausführungshinweise. Für schwer zu besetzende Instrumente (z.B. Zink, Hörner in hoch E) werden auch Stimmen für heute gängige Instrumente, die für die Ausführung in Frage kommen, vorgelegt. Aus diesem Grunde sind alle Stimmen in der Partitur klingend notiert. Es werden nur Schlüssel verwendet, welche heutigen Musikern vertraut sind. Die bei Bach inkonsequent gesetzten Silbenverteilungsbögen in den Singstimmen werden eliminiert und erscheinen auch nicht in den colla voce geführten Instrumentalstimmen der Schlußchoräle. Die Verbalkungen sind vereinheitlicht, Dynamik und Artikulation ergänzt bzw. angeglichen, wo dies sinnvoll erschien. Der Generalbaß ist in einfacher Weise ausgesetzt. Hier wie beim Auszieren von Dacapo-Teilen mögen Spieler und Sänger entsprechend den Gepflogenheiten der Bachzeit ein improvisatorisches Element einbringen. Die Besetzung der Continuo-Gruppe (Violoncello, Kontrabaß, Fagott, Orgel/Cembalo) sollte sich in erster Linie an klanglichen Gesichtspunkten orientieren (Größe und Nachhall des Raumes, Relation von instrumentaler und vokaler Besetzungsstärke, auch am Können der betreffenden Spieler); allgemein gültige Regeln können dafür nicht gegeben werden. Bei Rezitativen wird die textierte Singstimme auch in den Instrumentalstimmen mitgeteilt, um die Begleitung zu erleichtern. Schließlich wird eine sangbare englische Übersetzung unterlegt.

## Hinweise zu BWV 111

Bei den kleinstochenen Noten im Continuo handelt es sich um Lesarten, die der bezifferten Orgelstimme entstammen. Im 4. Satz (Duetto) ist eine Angleichung der Achtelaufakte an den punktierten Rhythmus (  $\gamma \text{ } \frac{7}{8}$  statt  $\gamma \text{ } \frac{7}{16}$  ) nur an einigen wenigen Stellen zu empfehlen, die in der Partitur angemerkt sind. Herausgeber und Verlag danken der Staatsbibliothek Berlin (Stiftung Preußischer Kulturbesitz) für die freundliche Überlassung von Quellenfotos.

Wien, 1981

Reinhold Kubik

# Preface

The Hänssler-Verlag in its series "Stuttgarter Bach-Ausgaben" presents a new edition of the c. 200 church cantatas by Johann Sebastian Bach that are known to us. The aim of the series is in the first instance to meet practical needs. At the present time it is not possible to buy performing material, pocket-scores or easily playable piano reductions of all of Bach's cantatas. It is with this in mind that the publisher has launched the series — and full score, pocket score, vocal score, piano reduction and instrumental parts for each cantata are being printed.

This short Preface cannot go into the individual works, or when and for what event they were composed, how and where they have survived, nor provide details of the sources available. For those interested in such matters we recommend Alfred Dürr's standard reference work, ("Die Kantaten Johann Sebastian Bachs", Bärenreiter-Verlag /dtv,<sup>1</sup> 1971). The aim of this introduction is rather to outline the editorial basis and the objectives of the series as a whole.

The available source material presents immense problems to any editor of Bach's cantatas. The very nature of the sources (cf Dürr, p. 65 f) is in itself problematic, as the Critical Commentaries to the *Neue Bach-Ausgabe* have vividly shown. Autograph scores — in so far as they have survived — and the original instrumental and vocal parts are often different from each other and duplicate copies are frequently highly discrepant, even those that Bach himself had revised with his own hand. In some cases the same bar may have survived in four different versions, all of which could be said to be virtually equally valid as source readings. Where this happens, the editor is forced to make a decision on the basis of structural, formal, stylistic or technical considerations as to which version is to appear in his edition. We see that no matter how informative the original performing material may be, it in no way absolves the editor from making decisions that demand considerable musical and historical awareness.

A further difficulty arises from the discrepancies in the sources deriving from copyist's errors and inaccuracies. Slurs are often placed ahead or behind their proper place. Such errors are easier resolved by musical good sense rather than painstaking scruting. In the case of stringed instruments such decisions can be made easier by examining bowing principles of the time — as has been suggested by Georg von Dadelsen ("down-bow principle"). The Manuscripts are no less imprecise or contradictory in the dynamic markings given. In these editions we aim to bridge the gap between what is given and what was intended, by providing a solution that is agreeable to the performer and consistent with the structure of the item.

Furthermore 18th century manuscripts are frequently incomplete. Dynamics, articulation and other markings are not always to be found where they really belong and in these editions we have not hesitated to add them where analogy justifies it.

Discrepancies, inaccuracies and incompleteness — these three problems confront any editor of Bach cantatas attempting to provide a score that can be used for modern performance purposes. If the editor declines to amend, correct or add what is missing he leaves the job to the discretion of the performer or conductor — or worse still, he publishes an edition as an "urtext" that is supposed to reflect Bach's intentions, but is full of discrepancies and omissions.

Unfortunately, for technical reasons, it is not possible for all the source reading variants to be given in the scores or explained in Critical Commentaries. We are convinced, however, that the Critical Commentaries already available or soon to be published as part of the *Neue Bach-Ausgabe* will provide those interested with all they will need to know about the various source readings.

In keeping with its broad objectives this series also provides practical recommendations. Instruments that are no longer readily available (such as cornetti or horns in high E) are given reasonable alternatives. For this reason all parts are shown in the score in the pitch at which they sound, and only those clefs are used that are familiar to performers today. Slurs over notes belonging to the same syllable, that appear erratically in Bach's own scores, have been eliminated altogether and are not included in the final chorales where the instruments play *colla parte*. Beaming has been standardized, dynamics and articulation markings have been added or adjusted where this seemed justified. The realization of the *Basso continuo* has been kept simple. Here, as in the ornamentation of *da capo* sections in the arias, scope is left for the improvisatory skill of the performer, in keeping with performance practice in Bach's time. The size and nature of the Continuo group (cello, double-bass, bassoon, organ/harpsichord) should be determined primarily by acoustic consideration (size of the church or hall, reverberation period, relative size of choir and orchestra, not to mention the technical ability of the players involved); no universal rules can be given. In the recitatives the text of the vocal part is also given in the instrumental parts, for the ease of the players. An English performing text has also been included.

## Remarks on BWV 111

The notes in a small print in the continuo are variants which originate from the figured organ part. In the 4th movement (Duetto), an assimilation of the quavers as upbeats to the dotted rhythm (♩♩ instead of ♩♩) is only recommended in a few places, which are mentioned in the score. The editor and publisher would like to thank the Staatsbibliothek Berlin (Stiftung Preußischer Kulturbesitz) for kindly releasing photographs of the sources.

Reinhold Kubik  
English translation:  
Derek McCulloch

Vienna, 1981

Zu diesem Werk liegen folgende Materialien vor:

Partitur = Orgelstimme (HE 31.111/01)

Taschenpartitur (HE 31.111/07)

Klavierauszug (HE 31.111/03)

Chorpartitur (HE 31.111/05)

Violino I (HE 31.111/11)

Violino II (HE 31.111/12)

Viola (HE 31.111/13)

Violoncello/Contrabbasso (HE 31.111/14)

Oboe I (HE 31.111/21)

Oboe II (HE 31.111/22)

Langspielplatte, Bestell-Nr. 98.717 (zusammen mit BWV 92, auch enthalten in Kassette 14 – Bestell-Nr. 96.983), mit Einführung in die Kantate

(Ausführende: Augér, Watts, Harder, Huttenlocher; Gächinger Kantorei Stuttgart, Bach-Collegium Stuttgart;  
Leitung: Helmuth Rilling)

# Was mein Gott will, das g'scheh allzeit

## BWV 111

Johann Sebastian Bach  
(1685–1750)

### 1. Coro

*Oboe I*  
*f*

*Oboe II*  
*f*

*Violino I*  
*f*

*Violino II*  
*f*

*Viola*  
*f*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Basso continuo*  
*f*

6 7# 6 7# 4 6 5

Aufführungsdauer / Duration: ca. 20 min.  
©Copyright 1982 by Hänssler-Verlag, Neuhausen-Stuttgart – HE 31.111/01  
Gesetzlich geschützt. Vervielfältigungen sind nicht gestattet.  
Alle Rechte vorbehalten/All rights reserved

Herausgeber: Reinhold Kubik  
Generalbaßaussetzung: Paul Horn  
English version by Vernon and  
Jutta Wicker

6

4

5 6 5 4 6 7



7

7

This system contains the first three measures of a piece. It features two staves. The top staff is in treble clef and the bottom staff is in treble clef. Both staves have a '7' above the first measure, indicating a seventh fret. The music consists of eighth and sixteenth notes, with some accidentals (sharps) appearing in the second measure.

This system contains measures 4 through 6. It continues the melodic lines from the first system. The top two staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values and accidentals, maintaining the musical flow.

This system contains measures 7 through 9. It consists of four empty staves, two in treble clef and two in bass clef, indicating a section where no music is written or a placeholder for additional parts.

6 4      7 #      5      6 — 7      6 6

This system contains measures 10 through 12. It features a grand staff with a treble clef and a bass clef. The music includes chords and moving lines. Below the staves, there are fret numbers: '6 4' under the first measure, '7 #' under the second, and '5', '6 — 7', '6 6' under the third measure.

8 <sup>10</sup>

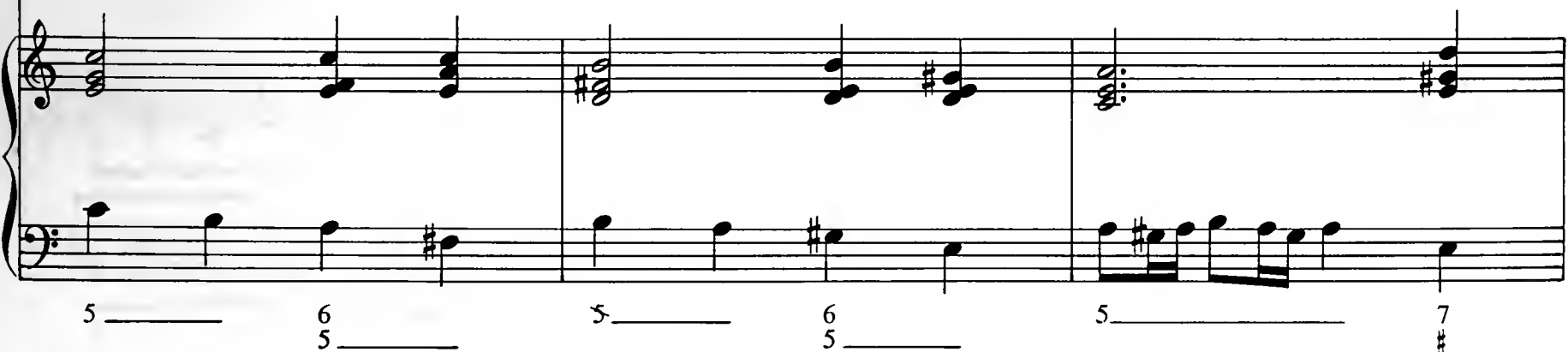
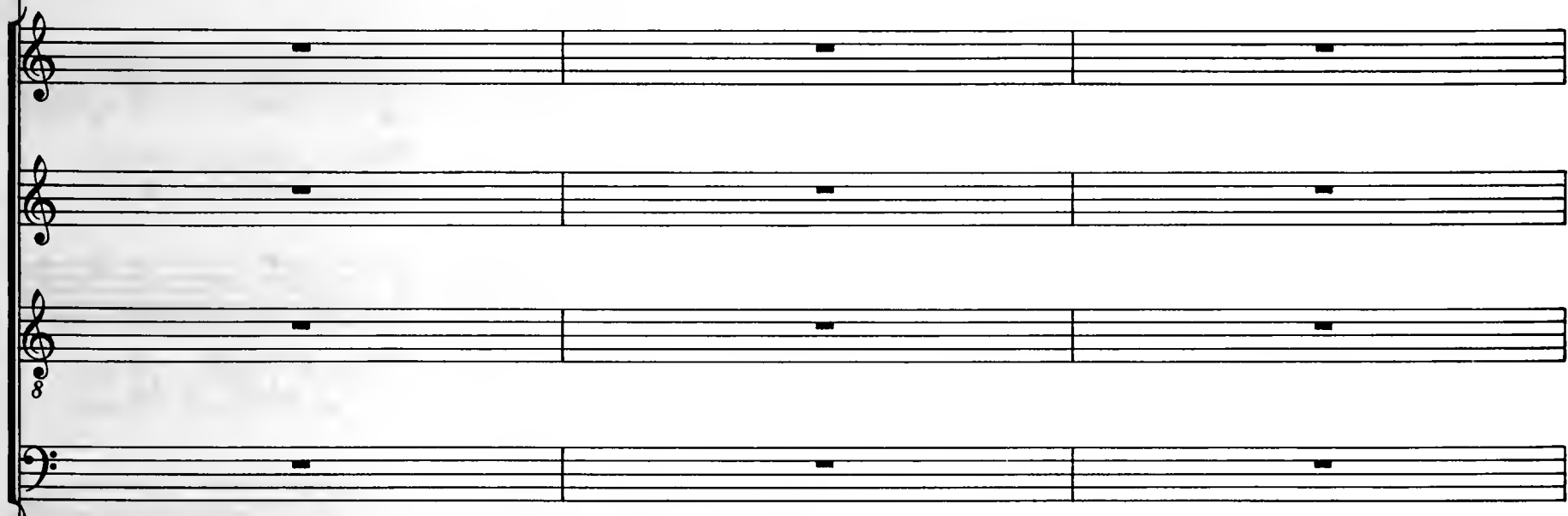
The first system contains measures 8, 9, and 10. Measure 8 has a treble staff with a quarter rest, a half note, and a quarter note, and a bass staff with a half note, a quarter rest, and a half note. Measure 9 has a treble staff with eighth notes and a quarter rest, and a bass staff with eighth notes and a quarter rest. Measure 10 has a treble staff with eighth notes and a quarter rest, and a bass staff with eighth notes and a quarter rest.

The second system contains measures 11, 12, and 13. Measure 11 has a treble staff with a sixteenth-note run and a bass staff with a half note and a quarter rest. Measure 12 has a treble staff with a half note and eighth notes, and a bass staff with a half note and a quarter rest. Measure 13 has a treble staff with a half note and eighth notes, and a bass staff with a half note and a quarter rest.

The third system contains measures 14, 15, and 16. All three measures have empty staves in both the treble and bass clefs.

The fourth system contains measures 17, 18, and 19. Measure 17 has a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. Measure 18 has a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. Measure 19 has a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note.

7 6 7 5 6 5 3 6



16

10

*mf*

*mf*

*mf*

Was  
God's

mein  
will

Gott  
is

Was  
God's

mein  
will

Gott  
is

Was  
God's

mein  
will

Gott  
is

will,  
best,

das  
it

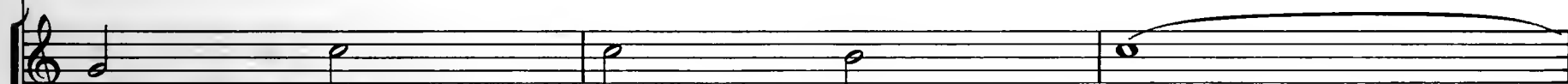
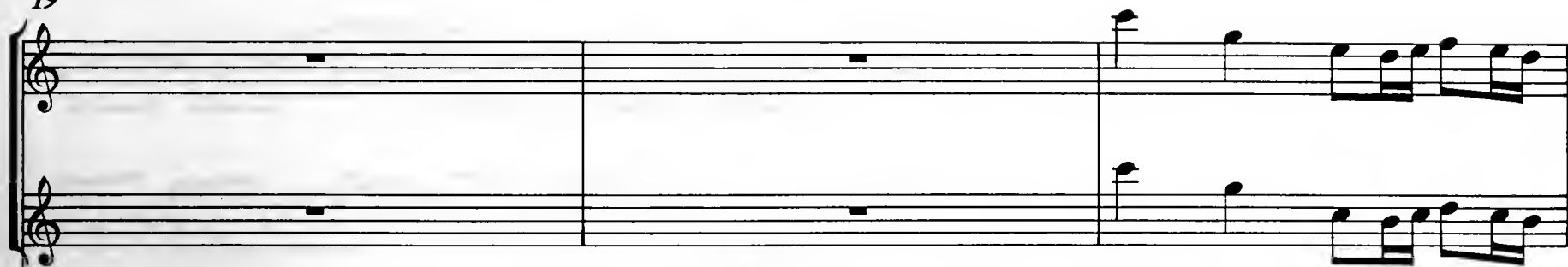
g'scheh  
shall

all  
be

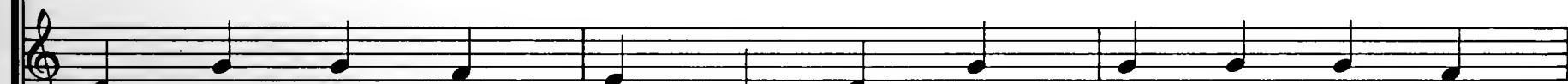
*mf*

6 6 6 5  
4 4 #

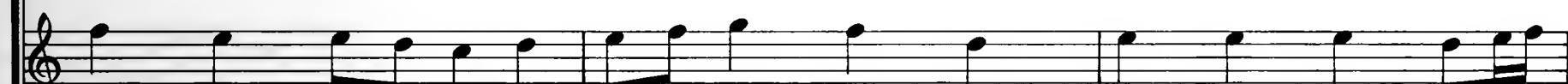
6 6



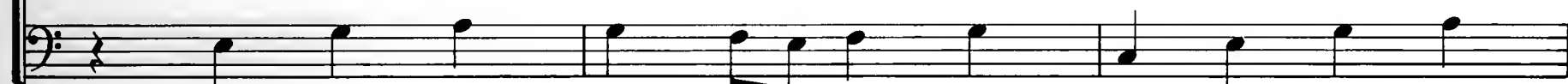
will, das g'scheh all - - zeit, \_\_\_\_\_  
 best, it shall be done, \_\_\_\_\_



will, das g'scheh all - zeit, das g'scheh all - zeit, was mein Gott  
 best, it shall be done, it shall be done, God's will is



zeit, was mein Gott will, das g'scheh all - zeit, was mein Gott  
 done, God's will is best, it shall be done, God's will is



Was mein Gott will, das g'scheh all - zeit, was mein Gott  
 God's will is best, it shall be done, God's will is



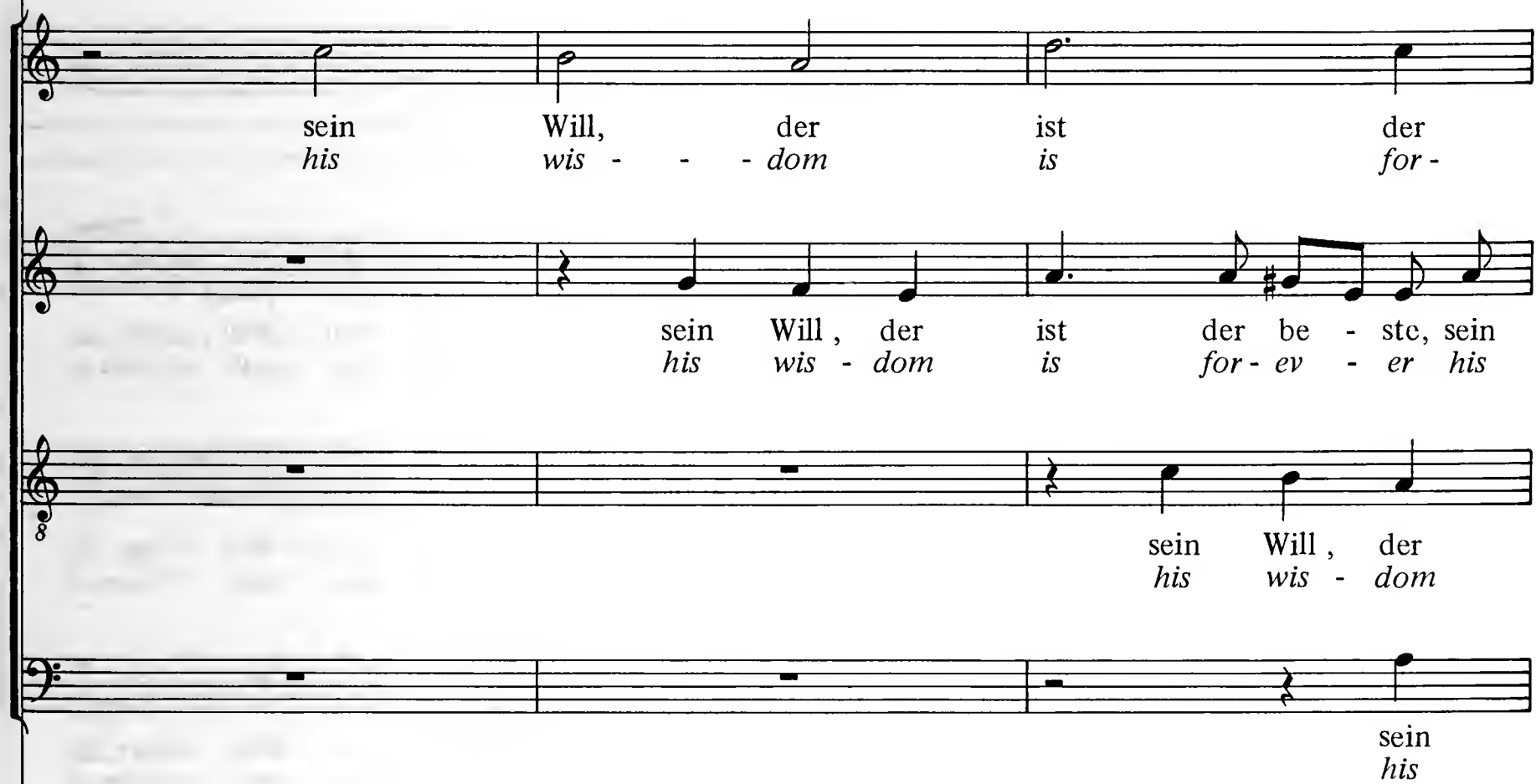


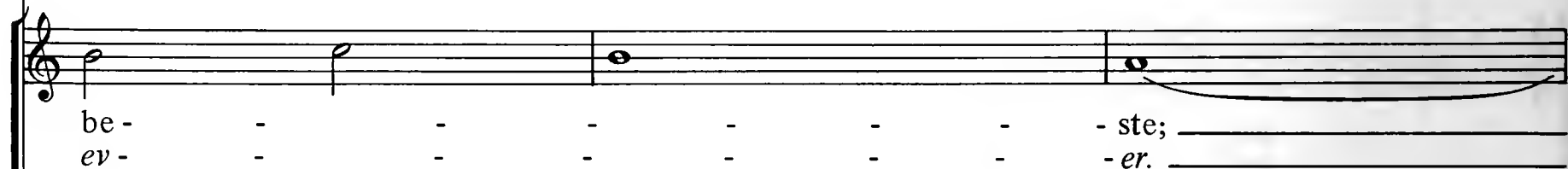
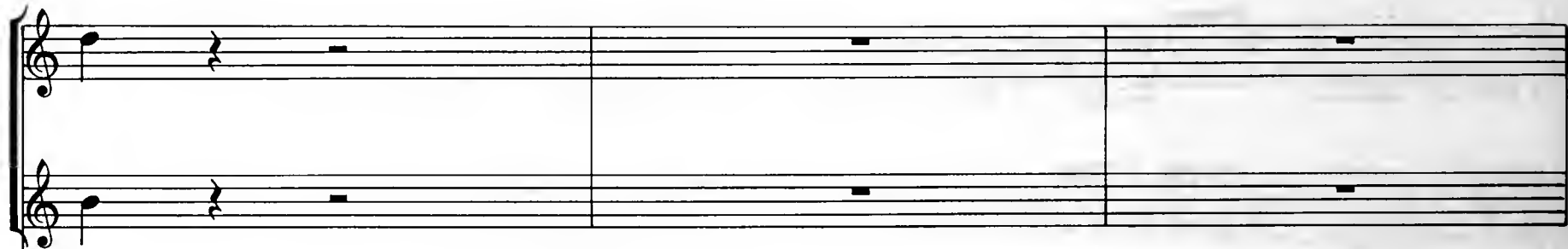
will, das g'scheh all - zeit,  
best, it shall be done,

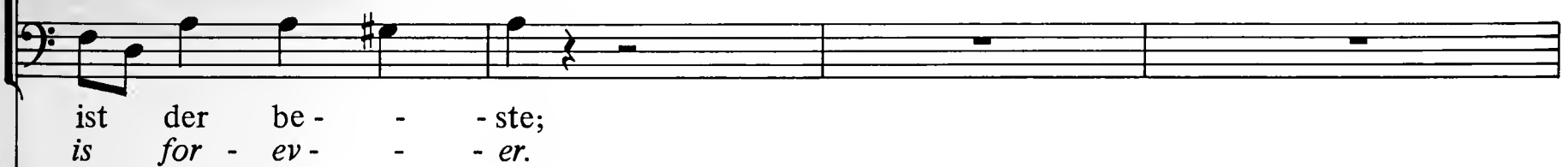
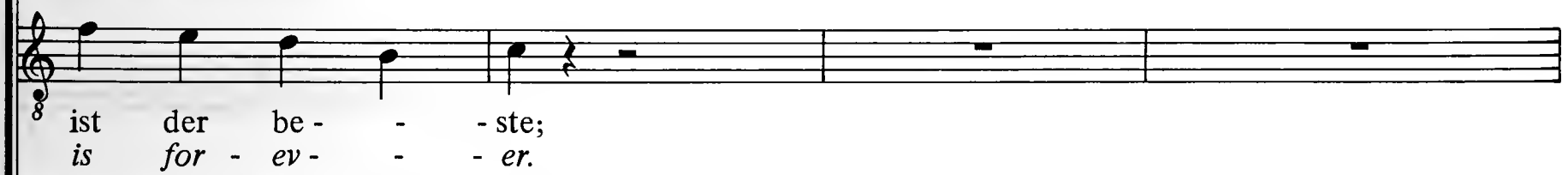
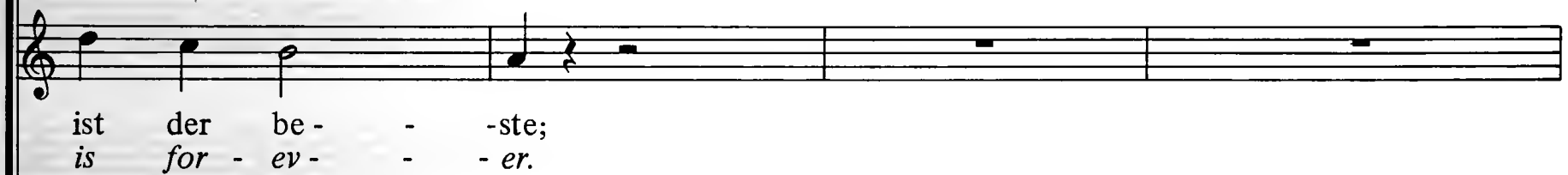
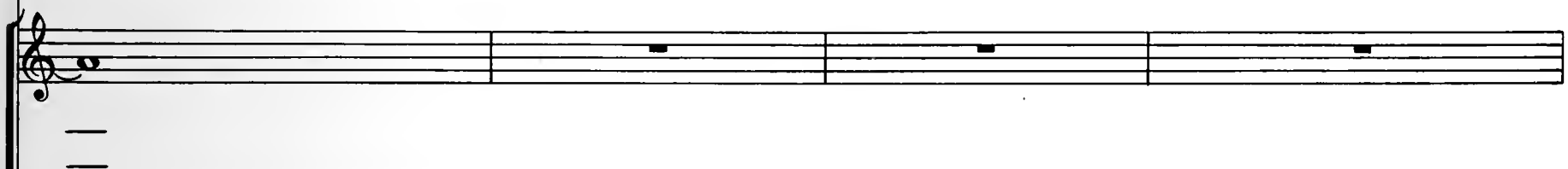
<sup>8</sup> will, das g'scheh all - zeit,  
best, it shall be done,

will, das g'scheh all - zeit,  
best, it shall be done,

5 7 5 5 7







The first system of musical notation consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains three measures of music. The first measure has a half note G4 and a quarter note A4. The second measure has a half note G4 and a quarter note B-flat4. The third measure has a half note G4 and a quarter note A4. The bottom staff also begins with a treble clef and a key signature of one flat. It contains three measures of music. The first measure has a half note G4 and a quarter note A4. The second measure has a half note G4 and a quarter note B-flat4. The third measure has a half note G4 and a quarter note A4.

The second system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of one flat. The system contains six measures of music. The first measure has a half note G4 and a quarter note A4. The second measure has a half note G4 and a quarter note B-flat4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note G4 and a quarter note B-flat4. The fifth measure has a half note G4 and a quarter note A4. The sixth measure has a half note G4 and a quarter note B-flat4.

The third system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of one flat. The system contains three measures of music. The first measure has a half note G4 and a quarter note A4. The second measure has a half note G4 and a quarter note B-flat4. The third measure has a half note G4 and a quarter note A4.

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The system contains three measures of music. The first measure has a half note G4 and a quarter note A4. The second measure has a half note G4 and a quarter note B-flat4. The third measure has a half note G4 and a quarter note A4.

4 2 6 5 4 2 6 5 7 #



First system of musical notation, measures 38-40. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth and sixteenth notes, with some measures featuring a '7' above the staff, possibly indicating a fingering or a specific rhythmic pattern. The key signature has one sharp (F#).

Second system of musical notation, measures 41-43. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth and sixteenth notes, with some measures featuring a '7' above the staff. The key signature has one sharp (F#).

Third system of musical notation, measures 44-46. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain whole notes, with some measures featuring a '7' above the staff. The key signature has one sharp (F#).

Fourth system of musical notation, measures 47-50. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth and sixteenth notes, with some measures featuring a '7' above the staff. The key signature has one sharp (F#). Below the bottom staff, there are fingerings: 6, 4, 7, 6, 7, 6.

The first system of musical notation consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains three measures: the first measure has a quarter rest followed by a quarter note; the second and third measures contain eighth-note patterns with a '7' above the staff, indicating a seventh fret. The bottom staff begins with a treble clef and contains three measures with various note values and rests, including a half note in the first measure and eighth-note patterns in the second and third measures.

The second system of musical notation consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#), featuring a rapid sixteenth-note run in the first measure followed by eighth-note patterns. The second staff has a treble clef and contains a half note in the first measure, followed by eighth-note patterns in the second and third measures. The third staff has a treble clef and contains a half note in the first measure, followed by eighth-note patterns in the second and third measures. The bottom staff has a bass clef and contains a half note in the first measure, followed by eighth-note patterns in the second and third measures.

The third system of musical notation consists of four staves, all of which are empty, indicating a section of the score where the instruments are silent.

The fourth system of musical notation consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#), containing three measures of chords and eighth notes. The bottom staff has a bass clef and contains three measures with fingerings indicated by numbers 7, 6, 7, 6, 5, 6, 5, 5, 4, 6, 5. The first measure has a '7' with a sharp sign below it.

The first system of musical notation consists of two staves. Both staves are in treble clef and 7/8 time. Measure 44: Staff 1 has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter rest. Staff 2 has a quarter note G4, an eighth note A4, a quarter note B4, and a quarter rest. Measure 45: Staff 1 has a quarter note A#4, an eighth note B4, a quarter note C5, and a quarter rest. Staff 2 has a quarter note A#4, an eighth note B4, a quarter note C5, and a quarter rest. Measure 46: Staff 1 has a quarter note D5, an eighth note E5, a quarter note F5, and a quarter note G5. Staff 2 has a quarter note D5, an eighth note E5, a quarter note F5, and a quarter note G5.

The second system of musical notation consists of four staves. Measures 47-49: Staff 1 and 2 have a half note G4, a half note A4, and a half note B4. Staff 3 and 4 have a half note G4, a half note A4, and a half note B4. Measure 48: Staff 1 and 2 have a half note A#4, a half note B4, and a half note C5. Staff 3 and 4 have a half note A#4, a half note B4, and a half note C5. Measure 49: Staff 1 and 2 have a half note D5, a half note E5, and a half note F5. Staff 3 and 4 have a half note D5, a half note E5, and a half note F5.

The third system of musical notation consists of four staves. Measures 50-52: All staves are empty, indicating a full rest for all parts.

The fourth system of musical notation consists of two staves. Measures 53-55: Staff 1 has a half note G4, a half note A4, and a half note B4. Staff 2 has a half note G4, a half note A4, and a half note B4. Measure 54: Staff 1 has a half note A#4, a half note B4, and a half note C5. Staff 2 has a half note A#4, a half note B4, and a half note C5. Measure 55: Staff 1 has a half note D5, a half note E5, and a half note F5. Staff 2 has a half note D5, a half note E5, and a half note F5.

20 47

*mf*

*mf*

*mf*

zu hel - fen  
My God gives

zu hel - fen  
My God gives

zu hel - fen den'n er ist be -  
My God gives help to those who

*mf*

5 4+ 6 6 6 5  
2 4 #

6 6

den'n er ist be - -reit, \_\_\_\_\_  
*help to those who come,* \_\_\_\_\_

den'n er ist be - reit, er ist be - reit, zu hel - fen  
*help to those who come, to those who come, my God gives*

reit, zu hel - fen den'n er ist be - reit, zu hel - fen  
*come, my God gives help to those who come, my God gives*

zu hel - fen den'n er ist be - reit, zu hel - fen  
*My God gives help to those who come, my God gives*

6 2 6 6 4 6



53

22

*f*

*f*

*f*

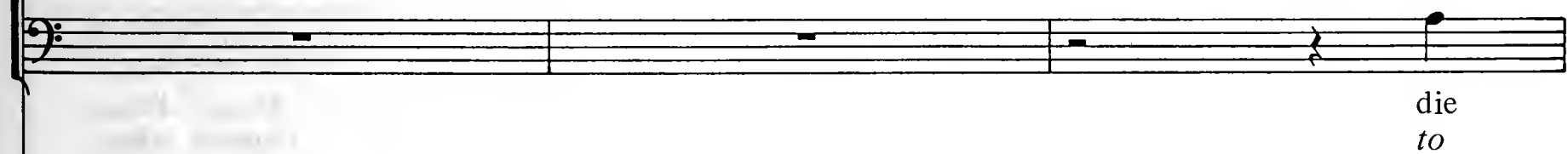
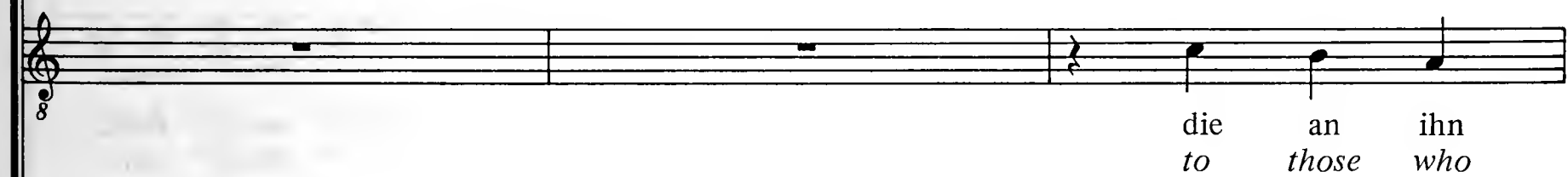
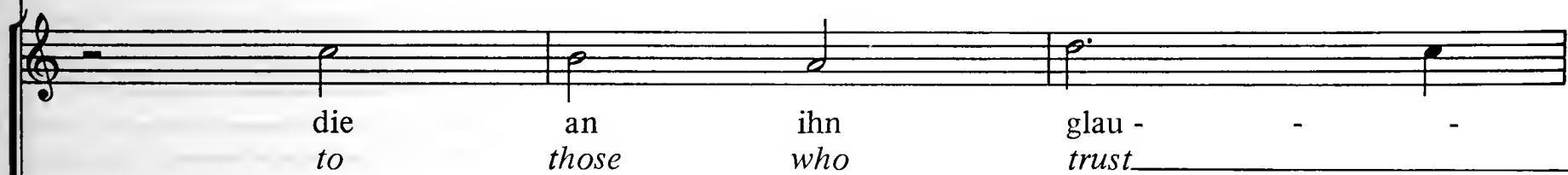
den'n er ist be - reit,  
help to those who come,

den'n er ist be - reit,  
help to those who come,

den'n er ist be - reit,  
help to those who come,

*f*

6 4 2      5      7 5      5+      6 4 2      5      7

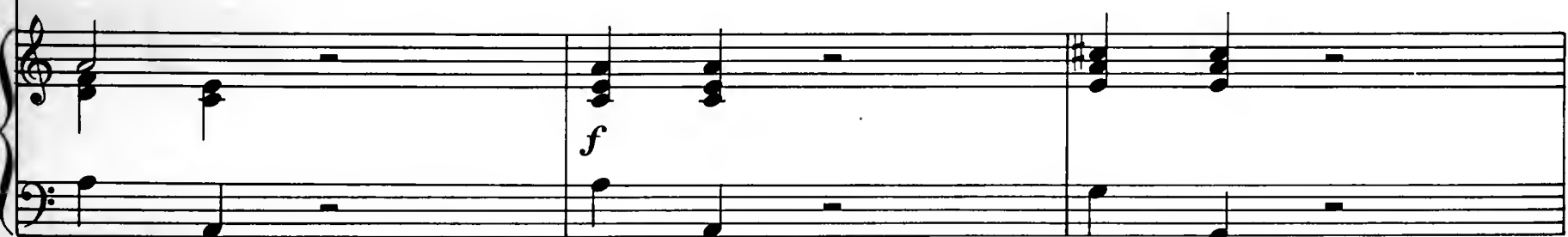
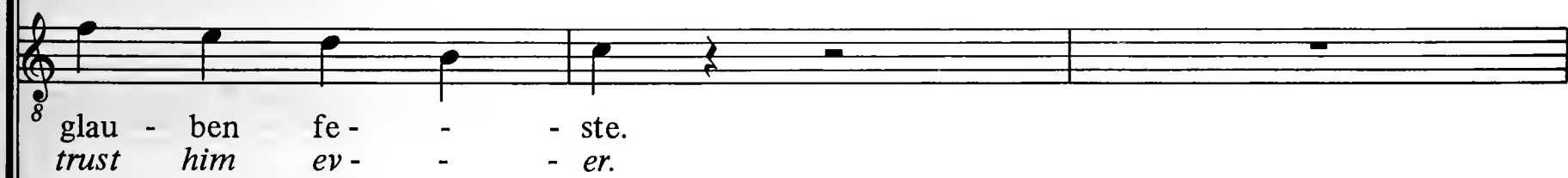
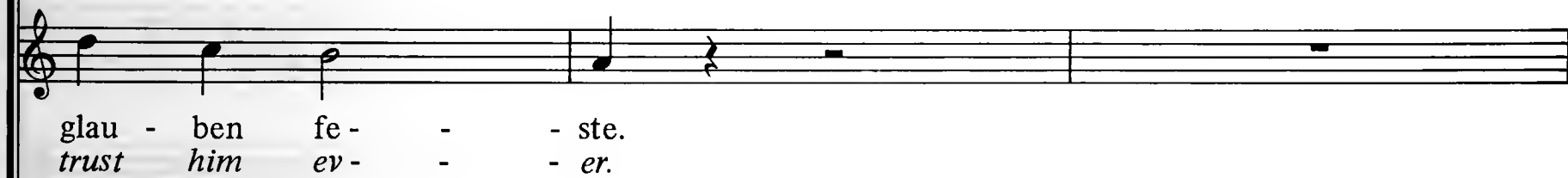
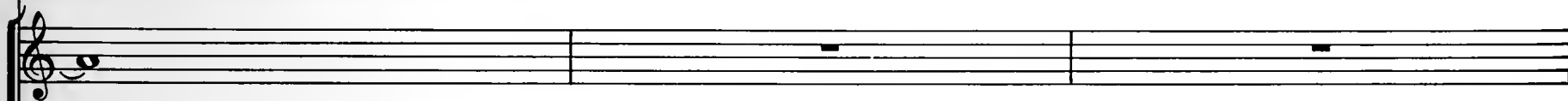


- ben fe - - ste.  
him ev - - er.

an ihn glau - - ben fe - ste, die an ihn  
those who trust him ev - er, to those who

glau - - ben fe - - ste, die an ihn  
trust him ev - er, to those who

an ihn glau - - ben fe - - ste, die an ihn  
those who trust him ev - er, to those who



65  
26

The first system contains measures 26, 27, and 28. Measure 26 starts with a treble clef and a key signature of one sharp (F#). It features a melody in the upper voice and a supporting line in the lower voice. Measure 27 continues the melodic development. Measure 28 concludes the system with a whole note chord.

The second system contains measures 29, 30, and 31. Measure 29 begins with a treble clef and a key signature of one sharp. It shows a continuation of the melodic lines. Measure 30 features a key signature change to one flat (Bb) in the lower voice. Measure 31 ends with a whole note chord.

The third system contains measures 32, 33, and 34. All three measures consist of whole rests across all staves, indicating a full measure of silence for the ensemble.

The fourth system contains measures 35, 36, and 37. Measure 35 starts with a treble clef and a key signature of one flat. It features a melody in the upper voice and a supporting line in the lower voice. Measure 36 continues the melodic development. Measure 37 concludes the system with a whole note chord.

6. 5b 6 7 #



First system of musical notation, measures 68-70. The system consists of two staves. The top staff is in treble clef and the bottom staff is in treble clef. Measure 68 contains a whole rest on the top staff and a half note G4 on the bottom staff. Measure 69 contains a half note A4 on the top staff and a half note G4 on the bottom staff. Measure 70 contains a half note Bb4 on the top staff and a half note A4 on the bottom staff.

Second system of musical notation, measures 71-73. The system consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. Measure 71 contains a half note A4 on the top staff and a half note G4 on the bottom staff. Measure 72 contains a half note Bb4 on the top staff and a half note A4 on the bottom staff. Measure 73 contains a half note C5 on the top staff and a half note Bb4 on the bottom staff.

Third system of musical notation, measures 74-76. The system consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. All staves contain whole rests for measures 74, 75, and 76.

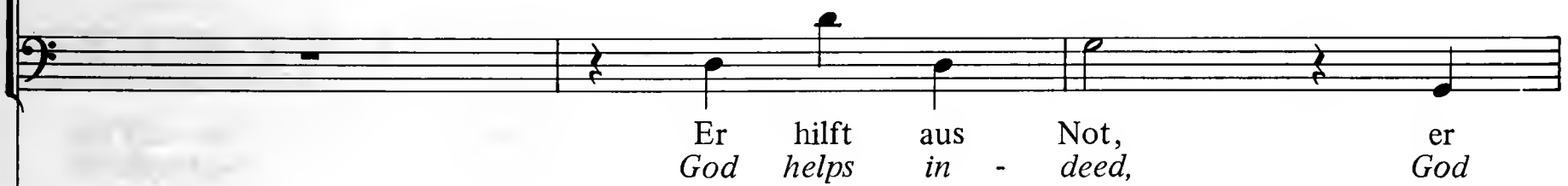
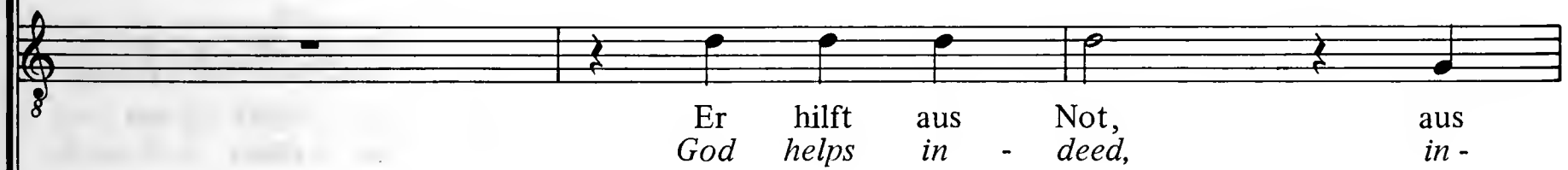
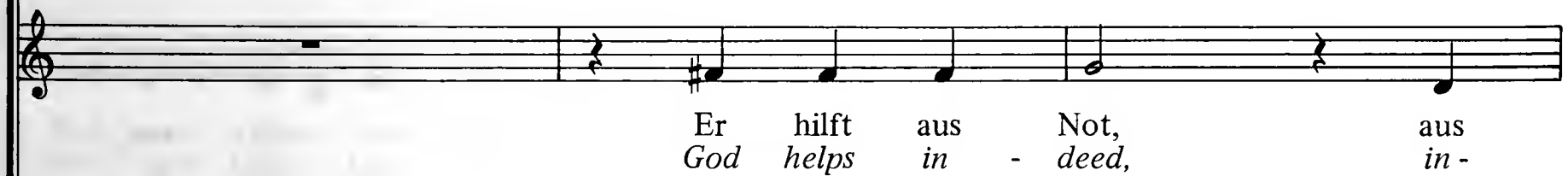
Fourth system of musical notation, measures 77-80. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 77 contains a half note G4 on the top staff and a half note F#4 on the bottom staff. Measure 78 contains a half note A4 on the top staff and a half note G4 on the bottom staff. Measure 79 contains a half note Bb4 on the top staff and a half note A4 on the bottom staff. Measure 80 contains a half note C5 on the top staff and a half note Bb4 on the bottom staff.

6 4 7 4 2 6 7 5 5 4 6 7b

28

71

5 4 6 7 6  
2b b b b 4



30 77

der in from - me Gott,  
in all our need,

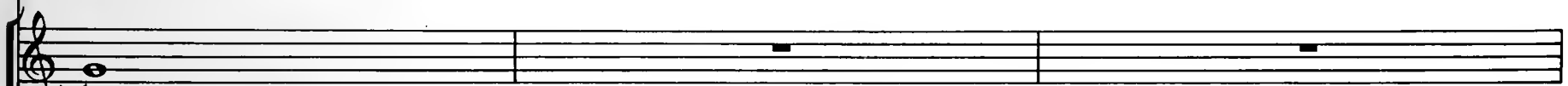
Not, er hilft aus Not, der from - me Gott, er hilft aus  
deed, God helps in - deed in all our need, God helps in -

Not, er hilft aus Not, der from - me Gott, er hilft aus  
deed, God helps in - deed in all our need, God helps in -

hilft aus Not, aus Not, der from - me Gott, er hilft aus  
helps in - deed, in - deed in all our need, God helps in -

6<sup>b</sup>  
4

b 6 6<sup>b</sup> 5<sup>b</sup> 7 # 5



Not, der from - me Gott,  
deed in all our need,



Not, der from - me Gott,  
deed, in all our need,



Not, der from-me Gott,  
deed, in all our need,



83

32

5 4 7 7 5 4 5 7 5# 4 6 7

The first system of musical notation consists of two staves. Both staves begin with a treble clef and a key signature of one sharp (F#). The time signature is 7/8. The first measure of each staff contains a quarter rest followed by a quarter note F#4 and an eighth note G#4. The second measure contains a quarter note A4 and an eighth note B4. The third measure contains a quarter note C5 and an eighth note B4. The system concludes with a double bar line.

The second system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp. The bottom two staves are in bass clef with a key signature of one sharp. The first measure of the top two staves contains a half note F#4. The second measure contains a half note A4. The third measure contains a half note C5. The system concludes with a double bar line.

The third system of musical notation consists of four empty staves, each with a treble clef and a key signature of one sharp. The system concludes with a double bar line.

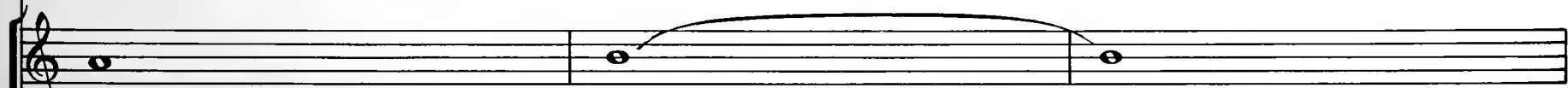
The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The first measure of the top staff contains a half note F#4. The second measure contains a half note A4. The third measure contains a half note C5. The system concludes with a double bar line.

5 4 6 7  
2 5 #

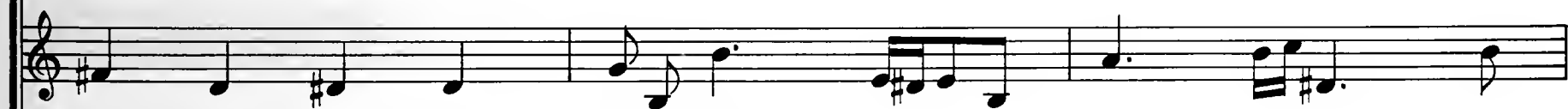
4+ 6 6 6 5  
2 4 #



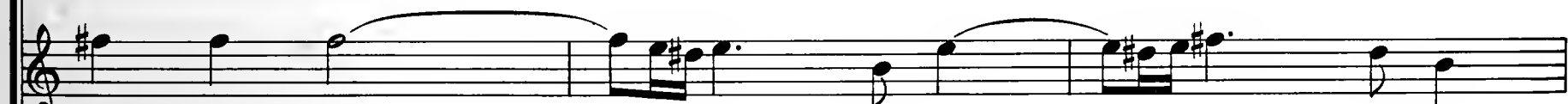




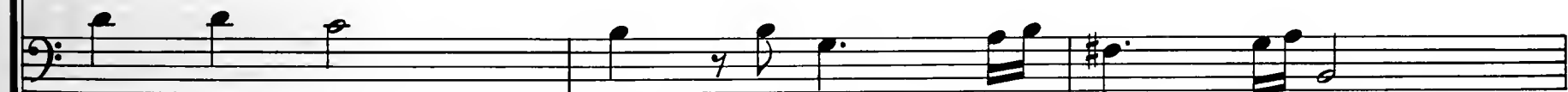
Ma - - - - ßen.  
meas - - - - ured.



ßen, und züch - ti - get mit Ma -  
ured, his cha - sten - ing is meas -



get mit Ma -  
ing is meas -



get mit Ma - - - - ßen, mit Ma -  
ing is meas - - - - ured, is meas -



A musical score for the song 'The Rose Tree'. The score is written for three staves: Treble Clef (Right Hand), Treble Clef (Left Hand), and Bass Clef (Right Hand). The key signature is one sharp (F#), and the time signature is 3/4. The music is marked with a forte 'f' dynamic. The melody is primarily in the Treble Clef (Right Hand), with the Treble Clef (Left Hand) providing harmonic support. The Bass Clef (Right Hand) provides a steady bass line. The score is divided into three measures by vertical bar lines. The first measure shows the beginning of the melody, the second measure continues the melody with some harmonic changes, and the third measure concludes the phrase with a final note and a fermata.

Ben.  
ured.

8  
Ben.  
ured.

Ben.  
ured.

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into three measures. The first measure contains a treble staff with a treble clef, a key signature of one sharp, and a time signature of 3/4. The bass staff has a bass clef and a key signature of one sharp. The melody starts on a whole note, followed by a half note and a quarter note. The accompaniment consists of a steady eighth-note pattern. The second measure continues the melody and accompaniment. The third measure concludes the piece with a final chord in the treble staff and a final note in the bass staff. The score is marked with a piano (p) dynamic.

The first system of musical notation consists of two staves. Both staves are in treble clef and key of D major (indicated by two sharps). The first staff contains a melodic line with eighth and sixteenth notes, including a triplet in the second measure. The second staff contains a similar melodic line, also with eighth and sixteenth notes and a triplet. The system is divided into three measures by vertical bar lines.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with various note values, including eighth notes, sixteenth notes, and triplets. The system is divided into three measures by vertical bar lines.

The third system of musical notation consists of four staves, all of which are empty, indicating a section of the score where the instruments are silent or the notation is omitted.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features chords and single notes. Below the bottom staff, there are numerical figures: 7, 6, 7, 6, 5, 4, 6, 7, 4, 6, 7, which likely represent fingerings or a specific musical technique.

38

101

5 4 6 7

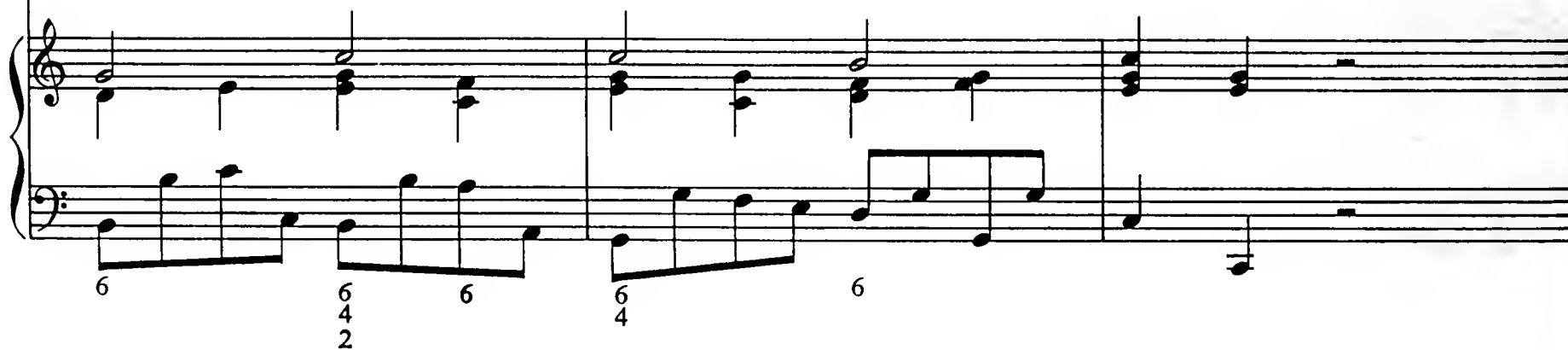
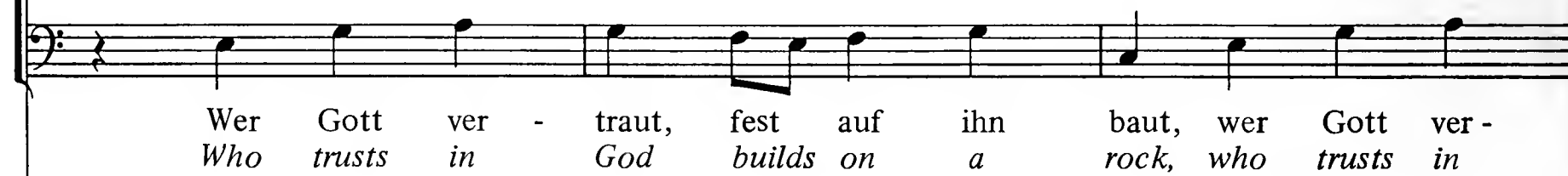
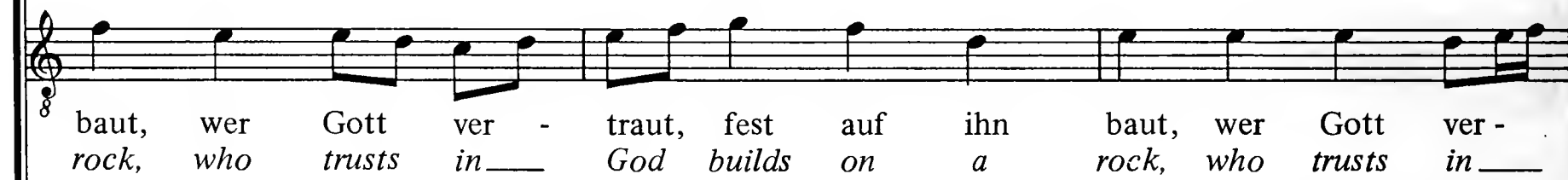
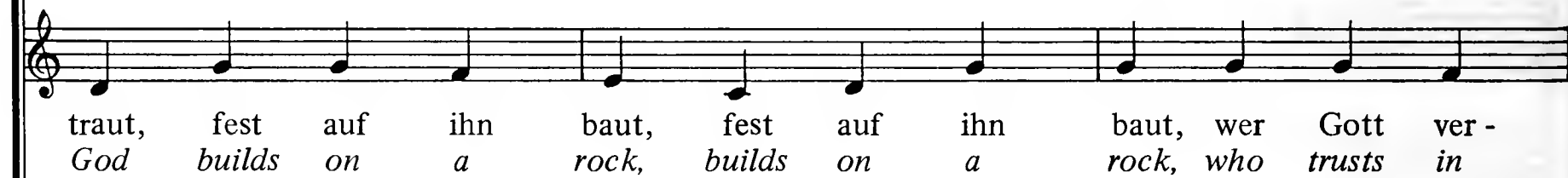
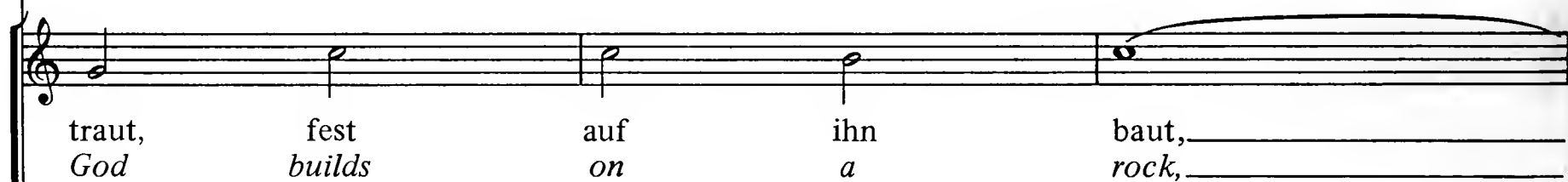
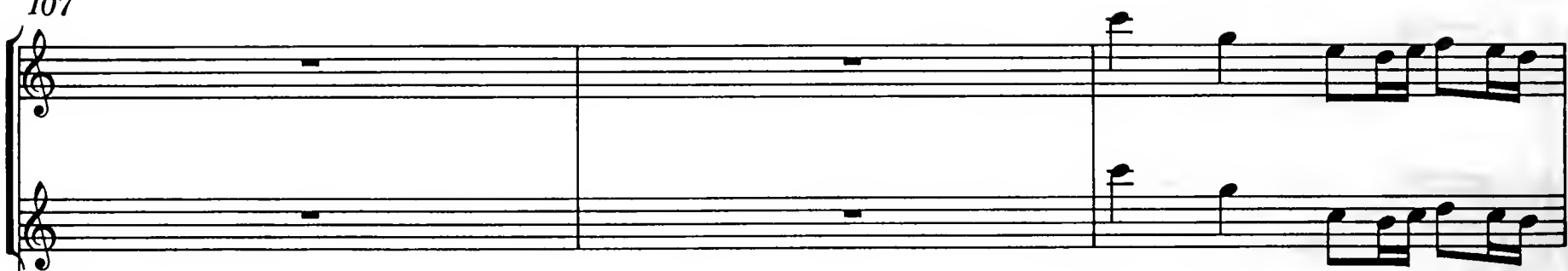
2 5

5 7

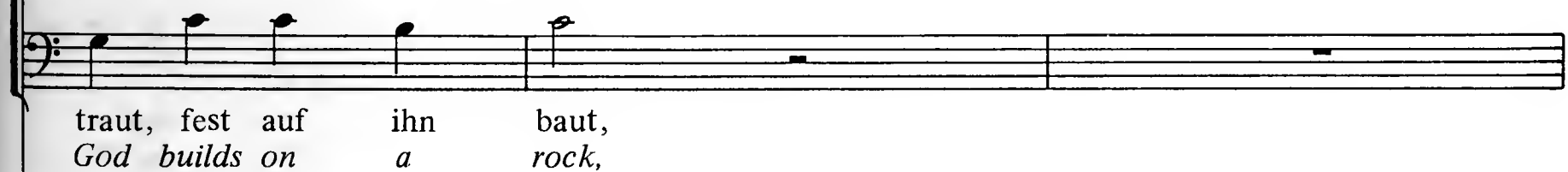
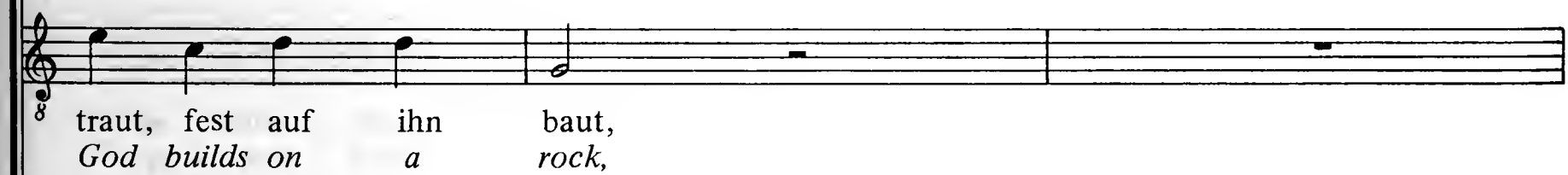
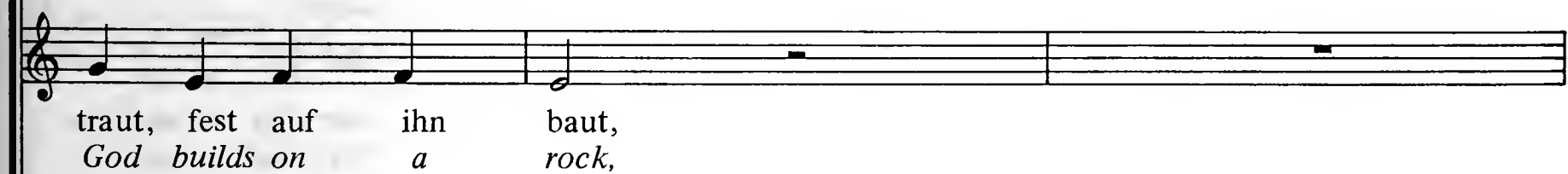
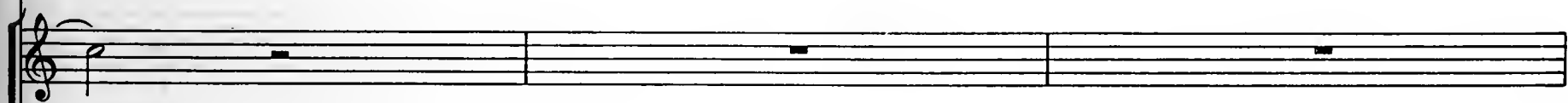
Wer                      Gott                      ver -  
Who                      trusts                      in

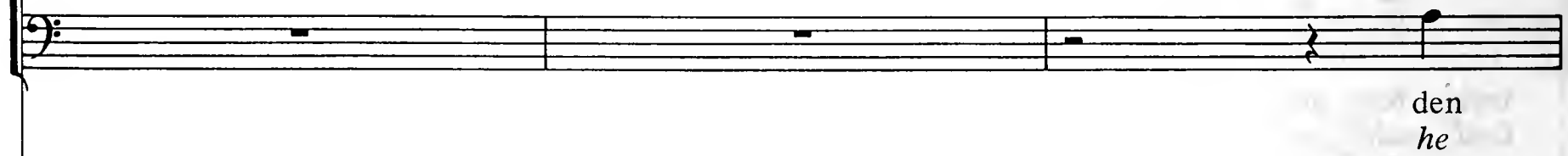
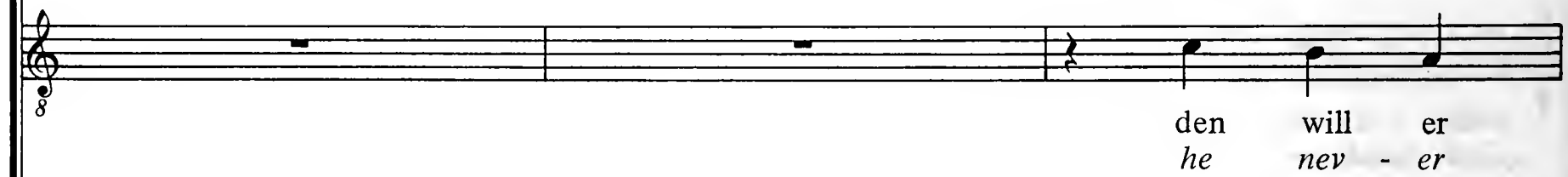
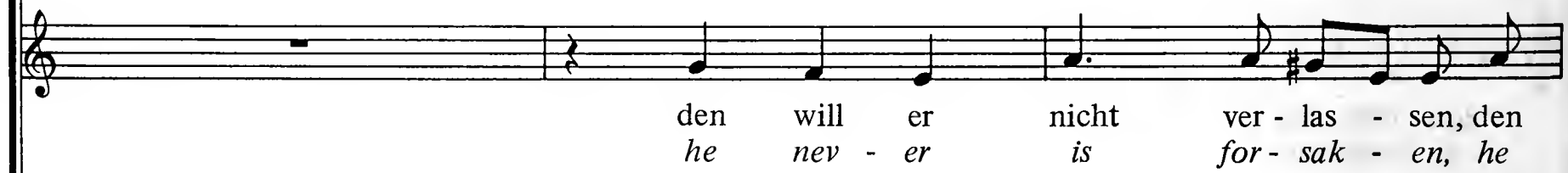
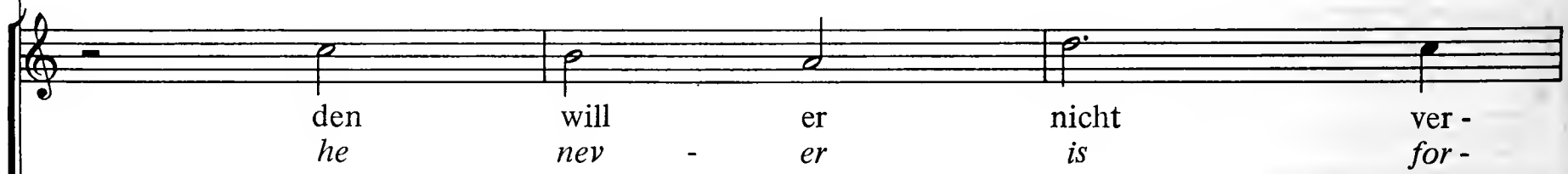
Wer                      Gott                      ver -  
Who                      trusts                      in

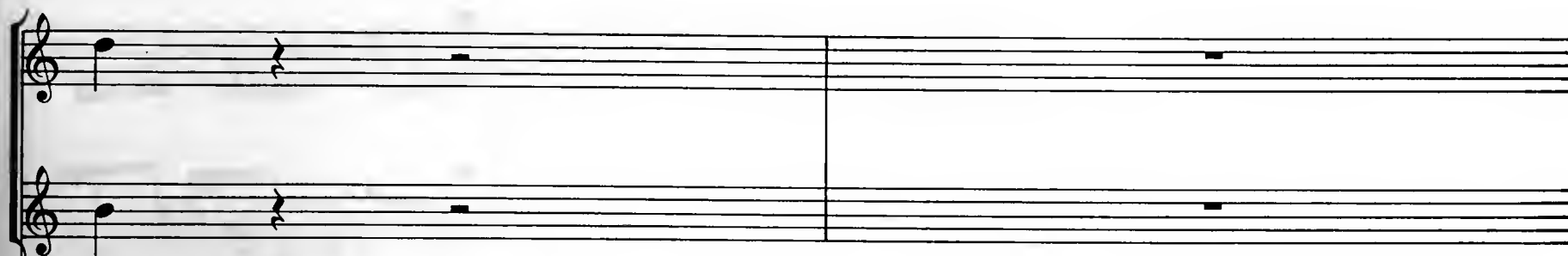
Wer                      Gott                      ver -                      traut, fest                      auf                      ihn  
Who                      trusts                      in                      God                      builds                      on                      a











las - - - - -  
sak - - - - -



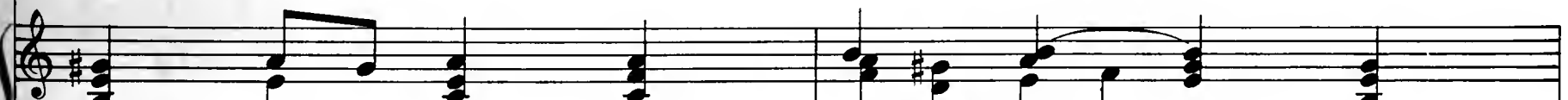
will er nicht ver - las -  
nev - er is for - sak -



nicht ver - las -  
is for - sak -



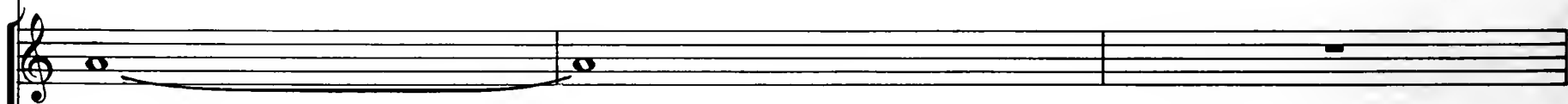
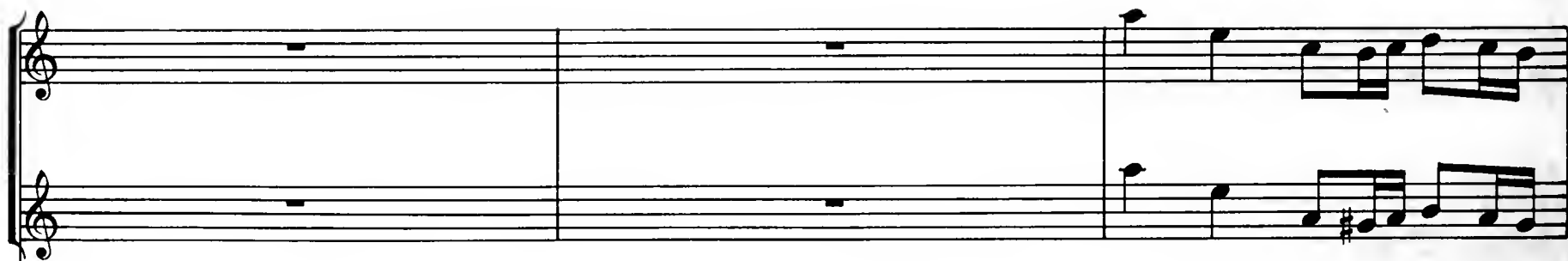
will er nicht ver - las -  
nev - er is for - sak -



5

6

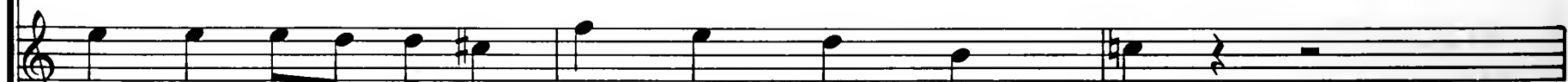
5



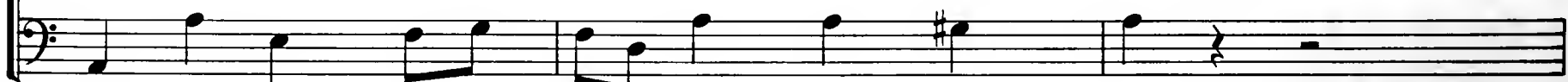
sen. \_\_\_\_\_  
en. \_\_\_\_\_



sen, den will er nicht ver - las - - sen.  
en, he nev - er is for - sak - - en.

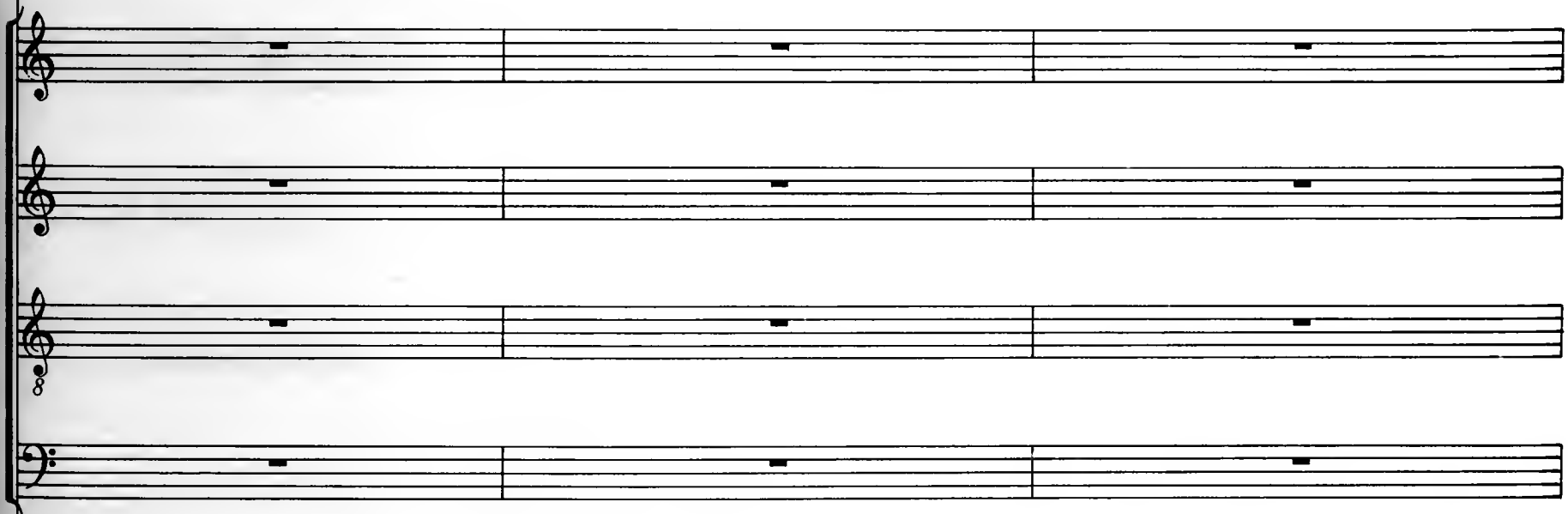


sen, den will er nicht ver - las - - sen.  
en, he nev - er is for - sak - - en.



sen, den will er nicht ver - las - - sen.  
en, he nev - er is for - sak - - en.





46

The first system of the musical score, measures 46-48, features a complex texture with multiple staves. Measures 46 and 47 are marked with a '46' at the beginning. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The system concludes with measure 48.

The second system of the musical score, measures 49-51, consists of four empty staves, indicating a section where the music is not written or is a placeholder.

The third system of the musical score, measures 52-54, features a piano accompaniment. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The system concludes with measure 54.

The first system of musical notation consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains three measures: the first measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the second measure has a quarter rest followed by a half note B; the third measure has a quarter rest followed by a half note C. The bottom staff also begins with a treble clef and a key signature of one sharp. It contains three measures: the first measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the second measure has a whole rest; the third measure has a half note B tied to the next measure.

The second system of musical notation consists of four staves. The top staff begins with a treble clef and a key signature of one sharp. It contains six measures: the first measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the second measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the third measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the fourth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the fifth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the sixth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A. The second staff from the top begins with a treble clef and a key signature of one sharp. It contains six measures: the first measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the second measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the third measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the fourth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the fifth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the sixth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A. The third staff from the top begins with a treble clef and a key signature of one sharp. It contains six measures: the first measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the second measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the third measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the fourth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the fifth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the sixth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A. The bottom staff begins with a bass clef and a key signature of one sharp. It contains six measures: the first measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the second measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the third measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the fourth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the fifth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the sixth measure has a quarter rest followed by an eighth-note triplet of F#, G, and A.

The third system of musical notation consists of four staves, all of which are empty, indicating a section of the score where the instruments are silent.

The fourth system of musical notation consists of two staves. The top staff begins with a treble clef and a key signature of one sharp. It contains three measures: the first measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the second measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the third measure has a quarter rest followed by an eighth-note triplet of F#, G, and A. The bottom staff begins with a bass clef and a key signature of one sharp. It contains three measures: the first measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the second measure has a quarter rest followed by an eighth-note triplet of F#, G, and A; the third measure has a quarter rest followed by an eighth-note triplet of F#, G, and A.



48

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in treble clef. Both staves contain a sequence of eighth and sixteenth notes, with rests, across three measures. The notation is in 7/8 time.

The second system of musical notation consists of four staves. The top two staves are in treble clef and the bottom two staves are in bass clef. The top two staves contain a sequence of eighth and sixteenth notes, with rests, across three measures. The bottom two staves contain a sequence of eighth and sixteenth notes, with rests, across three measures.

The third system of musical notation consists of four staves. The top two staves are in treble clef and the bottom two staves are in bass clef. All four staves are empty, indicating a rest for all parts across three measures.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a sequence of eighth and sixteenth notes, with rests, across three measures. The notation is in 7/8 time.

5 — 6 5 3 — 6 5 5 — 6 5

The first system of musical notation consists of two staves. Both staves begin with a treble clef and a key signature of one sharp (F#). The time signature is 7/8. The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the third measure. The second staff contains a similar melodic line, often in parallel motion with the first. The system concludes with a double bar line.

The second system of musical notation also consists of two staves with treble clefs and a key signature of one sharp. It continues the melodic development from the first system. The first staff features a melodic line with a half-note rest in the second measure. The second staff continues the parallel melodic line. The system concludes with a double bar line.

The third system of musical notation consists of four staves, all of which are empty, indicating a section of the score where the instruments are silent or the notation is obscured. Each staff begins with a treble clef and a key signature of one sharp.

The fourth system of musical notation consists of two staves. The first staff has a treble clef and a key signature of one sharp, featuring a melodic line with a half-note rest in the second measure. The second staff has a bass clef and a key signature of one sharp, featuring a melodic line with a half-note rest in the second measure. Below the staves, there are fingering numbers: 5+ (under the first measure), 6 (under the second measure), 5 (under the third measure), 7 (under the fourth measure), and 6 6 6 5 (under the fifth measure).

## 2. Aria

Basso

Basso continuo

Ent - set - ze dich, mein Her - ze,  
Take cour-age, my\_\_ heart, have no

nicht, ent-set-ze dich, mein Herze, nicht, mein Herze, nicht, ent - set-ze dich, mein Her - ze,  
fear, take courage, my\_\_ heart, have no fear, heart, have no fear, take courage, my\_\_ heart, have no

nicht, Gott\_\_ ist dein Trost und Zu - ver - sicht  
fear! God\_\_ is your help and shel - ter\_\_ here.

12

und dei - ner See - len Le -  
With joy my soul will praise

*f*

15

ben.  
him.

18

Ja, was sein wei - ser Rat be - dacht, ja, was sein  
Yes, what his might and wis - dom plan, yes, what his

*p*

21

wei-ser Rat be - dacht, ja, was sein wei-ser Rat be - dacht, dem  
might and wis-dom plan, yes, what his might and wis-dom plan, no

24

kann die Welt und Menschenmacht, die Welt und Menschenmacht, dem kann die  
world, no power, no hu - man can, no power, no hu - man can, no world, no

52 <sup>27</sup>

Welt — und Men - schen - macht un - mög - lich wi - der-stre -  
 power, — no hu - man can de - stroy or — e - ven weak -

<sup>30</sup>

- - - - ben, un-mög - lich wi - der-stre -  
 - - - - en, de-stroy or — e - ven weak -

<sup>33</sup>

<sup>35</sup>

- ben, un - mög - lich — wi - der-stre - - - ben.  
 - en, de - stroy or — e - ven weak - - - en.

<sup>38</sup>

41

Ent-set-ze dich, — mein Her-ze, nicht, ent-set-ze dich, mein Her-ze, nicht, mein  
 Take courage, my — heart, have no fear, take courage, my — heart, have no fear, heart,

*p*

44

Her-ze, nicht, ent-set-ze dich, — mein Her - ze, nicht, Gott — ist dein  
 have no fear, take courage, my — heart, have no fear! God — is your

47

Trost, dein Zu - ver - sicht und dei - ner — See -  
 help and shel - ter here. With joy my — soul —

50

- len Le - ben.  
 will praise him.

*f*

53

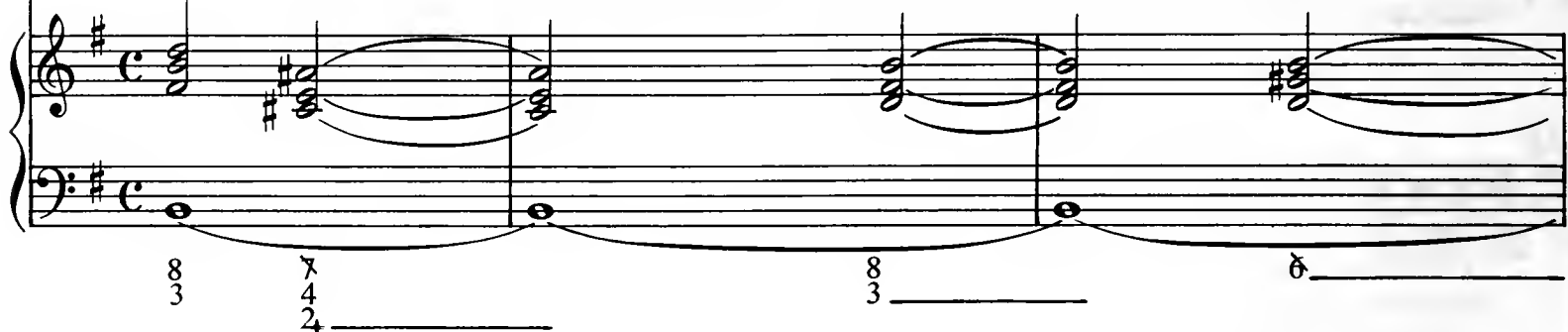
## 3. Recitativo

Alto



O Tö - richter! der sich von Gott entzieht und wie ein Jo - nas dort vor Gottes  
*O fool-ish one, who would evade God's grace and like a Jo-nah flee so far from*

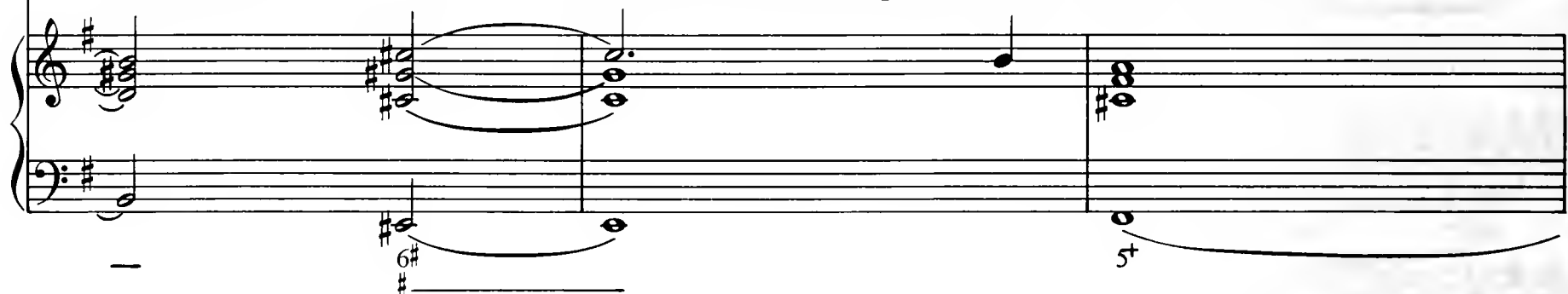
Basso continuo

8  
37  
4  
28  
3

6



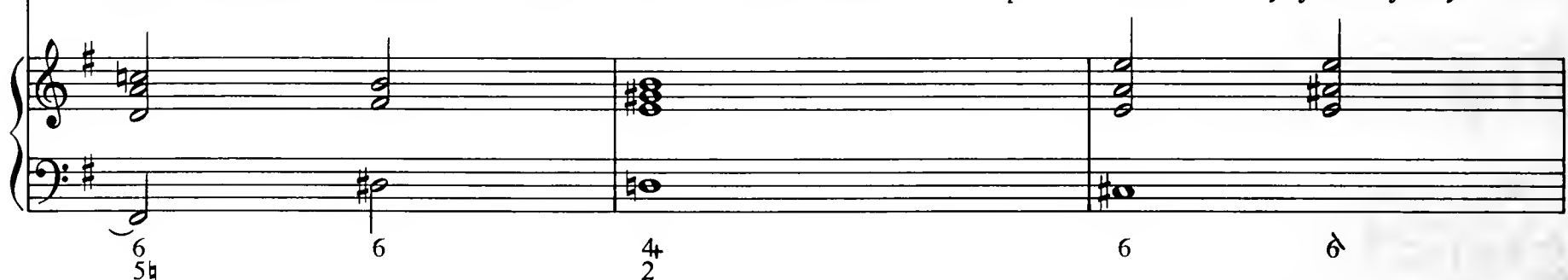
An - ge - sich - te flieht: auch un-ser Den-ken ist ihm offen - bar, und un-sers Hauptes  
*God's most ho - ly face; to him our in - ner thoughts are all re - vealed and not a hair con -*

6  
#

5+



Haar hat er ge - zäh - let. Wohl dem, der die - sen Schutz er - wäh-let im gläu - bi - gen Ver -  
*cealed, but all are count - ed. Bless - ed, who chose to be pro - tect - ed by faith - ful - ly de -*

6  
5

6

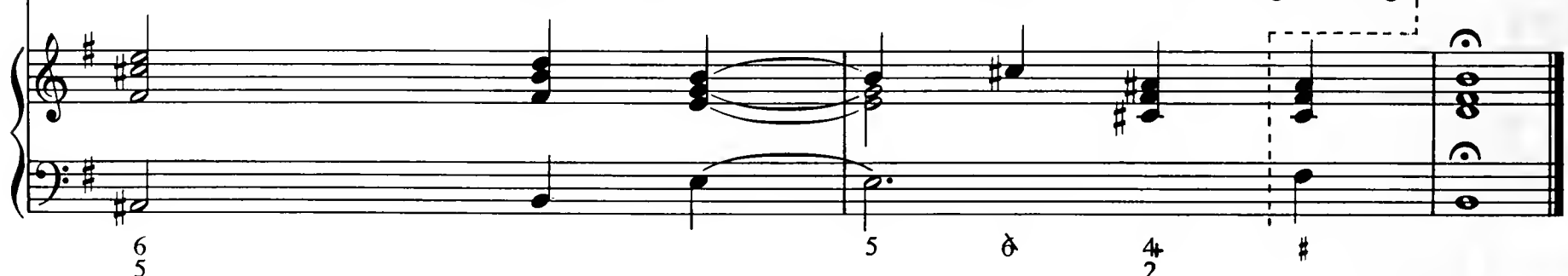
4  
2

6

6



trau - en, auf des - sen Schluß und Wort mit Hoff-nung und Geduld zu schau-en.  
*pend-ing, who seeks his word and con - so - la - tion, and a-waits his guid - ing.*

6  
5

5

6

4  
2

#

## 4. Aria (Duetto)

Violino I

Violino II

Viola

Alto

Tenore

Basso continuo

First system of the musical score. It includes staves for Violino I, Violino II, Viola, Alto, Tenore, and Basso continuo. The key signature is one sharp (F#) and the time signature is 3/4. The Basso continuo part features figured bass notation below the staff.

Figured bass notation for the first system:

5/3      6/4      5/3      6/4      5/3      7/4      8/2

Second system of the musical score. It continues the staves for Violino I, Violino II, Viola, Alto, Tenore, and Basso continuo. The Basso continuo part includes figured bass notation.

Figured bass notation for the second system:

6      6      6/4      6/5      5      6/4      6      6/5      #      7b      7



56 10

6 4 6 4 6 7b

14

6 7 6 7 5 2 6 6b 9 5

So geh ich mit be-herz-ten Schrit - ten, mit be-  
 My steps I take and move with cour - age, take and

58 <sup>27</sup>

So geh ich mit be-herz-ten Schrit - ten, mit be-  
 My steps I take and move with cour - age, take and

herz - - - ten Schrit - ten, auch wenn mich Gott zum Gra-be führt, mich Gott zum Gra-  
 move with cour - age, should God lead e - - - ven to my grave, lead e - ven to

6 5 7 5<sup>+</sup> 6 6 7 6 5 3

31

herz - - - ten Schrit-ten, auch wenn mich Gott zum Gra-be führt, mich Gott zum Gra -  
 move with cour - age, should God lead e - - - ven to my grave, lead e - ven to

- - be führt, so geh ich mit be-herz - ten Schrit - ten, mit be -  
 my grave, my steps I take and move with cour - age, take and

6 5 7 2 6 5

- be - führt, auch wenn mich Gott zum Gra - be, auch wenn mich  
 my grave, should God, should God lead e - ven, should God lead

herz - ten Schrit - ten, so geh ich mit be - herz - ten Schrit - ten, auch  
 move with cour - age, my steps I take and move with cour - age, should

Gott zum Gra - be führt, so geh ich mit be - herz - ten Schritten, auch wenn mich  
 e - ven to my grave, my steps I take and move with cour - age, should God lead

wenn mich Gott zum Grabe führt, so geh ich mit be - herz - ten Schritten, auch wenn mich  
 God lead e - ven to my grave, my steps I take and move with cour - age, should God lead

43

60

Gott zum Gra - be führt, so  
 e - - - ven to my grave, my

Gott zum Gra - be führt, so geh ich mit be-herz - ten  
 e - - - ven to my grave, my steps I take and move with

7

46

geh ich mit be-herz - ten Schrit - ten, so geh ich mit be-herz - ten  
 steps I take and move with cour - age, my steps I take and move with

Schrit - ten, so geh ich mit be-herz - ten Schrit - ten, so  
 cour - age, my steps I take and move with cour - age, my

7 5 6



Schrit - ten, auch wenn mich Gott zum Gra - be führt, zum Gra - be  
 cour - age, should God lead e - ven to my grave, lead to my

geh ich mit be-herz - ten Schrit - ten, mit be - herz - ten  
 steps I take and move with cour - age, take and move with

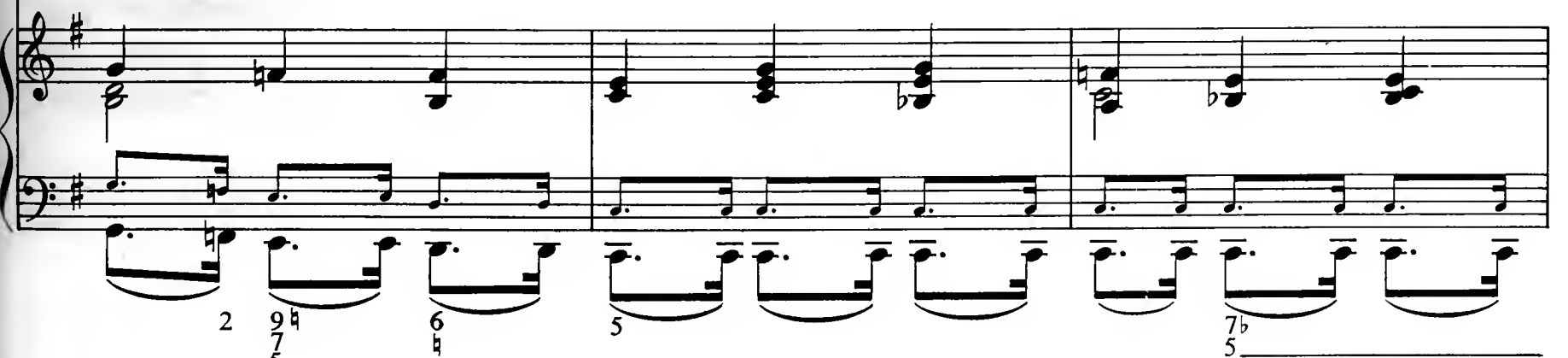


7b



führt, so geh ich mit be-herz - ten Schrit - ten, mit be -  
 grave, my steps I take and move with cour - age, take and

Schrit - ten, auch wenn mich Gott zum Gra - be führt, mich Gott zum Gra -  
 cour - age, should God lead e - - - ven to my grave, lead e - ven to



62 <sup>55</sup>

herz - - - ten Schrit - ten, auch wenn mich Gott zum Gra - be  
 move - - - with cour - age, should God lead e - - - ven to my

- - - be - - - führt, so geh ich mit be -  
 my grave, my steps I take and

6 4 $\sharp$  5 3 4 $\sharp$  2 5 6 6

<sup>58</sup>

führt, mich Gott zum Gra - - - be - - - führt, auch wenn mich  
 grave, lead e - ven to my grave, should God lead

herz - ten Schritten, mit be - herz - - - ten Schrit - ten, auch wenn mich  
 move with cour-age, take and move with cour - age, should God lead



Gott zum Gra - - be führt, so  
e - - - ven to my grave, my

Gott zum Gra - - be führt, auch  
e - - - ven to my grave, should

6 4 7 4 2 8 5 6 5 4

geh ich mit be-herz - ten Schrit - ten, auch wenn mich Gott zum Gra - be  
steps I take and move with cour - age, should God lead e - ven to my

wenn mich Gott zum Gra - be, auch wenn mich Gott zum Gra - be  
God, should God lead e - - ven, should God lead e - ven to my

9 5 6 4 6 5 5 7



64 <sup>67</sup>

führt, so geh ich mit be-herz-ten Schrit-ten, auch wenn mich  
grave, my steps I take and move with cour-age, should God lead

führt, so geh ich mit be-herz-ten Schrit-ten, auch wenn mich  
grave, my steps I take and move with cour-age, should God lead

7<sub>4</sub> 6  
4

70

Gott zum Gra-be führt, so geh ich mit be-herz-ten  
e-ven to my grave, my steps I take and move with

Gott zum Gra-be führt, so geh ich mit be-herz-ten  
e-ven to my grave, my steps I take and move with

2 6 6 5 6  
5<sub>b</sub>

73 74 75 76

*f* *p* *f* *p*

Schrit - ten, auch wenn mich Gott zum Gra - be\_\_\_ führt.  
 cour - age, should God lead e - ven to\_\_\_ my\_\_\_ grave.

Schrit - ten, auch wenn mich Gott zum Gra - be\_\_\_ führt.  
 cour - age, should God lead e - ven to\_\_\_ my\_\_\_ grave.

77 78 79 80

*f* *p*

2 6 6 5 5 6 5

81 82 83 84

*f* *f* *f* *f*

6 5 4 5 6 6 6 5 3 6 4 2 6 5 #

66 82

7 6

86

7 6 5 7 6 7

tr tr tr

Musical notation for measures 67-71. The vocal line (treble clef) features a melodic line with trills (tr) in measures 69 and 70. The piano accompaniment (bass clef) provides a harmonic foundation with eighth and sixteenth notes.

Two empty musical staves, one for the vocal part (treble clef) and one for the piano part (bass clef).

Musical notation for measures 72-76. The vocal line (treble clef) continues the melody. The piano accompaniment (bass clef) includes figured bass notation: 6, 6 5b, 9, 5, 6 5, 4 2, 6 5, 5, 7b.

*Fine*

Musical notation for measures 77-80. The vocal line (treble clef) features a melodic line. The piano accompaniment (bass clef) provides a harmonic foundation.

Gott hat die Ta - ge auf - ge -  
My God has all my days well-

Gott  
My

Musical notation for measures 81-85. The vocal line (treble clef) continues the melody. The piano accompaniment (bass clef) includes figured bass notation: 6 4, 7 6b 4 2, 8 5, 6, 6, 6, 6. A *Fine* marking is present at the end of the piano part.

68 100

*p*

*p*

*p*

schrie - - - ben, hat die Ta - ge auf - ge - schrie -  
 num - - - bered, God has all my days well - num -

8 hat die Ta - ge auf - ge - schrie -  
 God has all my days well - num -

103

- - ben, so wird, wenn sei - ne Hand mich rührt, des To - des  
 - bered; and since his hand will keep me safe, the sting of

- - ben, so wird, wenn sei - ne Hand mich rührt, des To - des  
 - bered; and since his hand will keep me safe, the sting of

6 7

100

Bit - ter - keit, then, des To - des Bit - ter - keit ver - trie -  
 death shall then, the sting of death shall then sur - ren -

Bit - ter - keit, des To - des Bit - ter - keit ver - trie -  
 death shall then, the sting of death shall then sur - ren -

7 7 6 5

109

ben.  
der.

ben.  
der.

6 5 6 4 2 6 6 #

70 113

Gott hat die Ta - ge auf - ge -  
 My God has all my days well -

Gott hat die Ta - ge auf - ge - schrie - - - ben,  
 My God has all my days well - num - - - bered,

*p*

6 #

116

*p*

*p*

*p*

schrie - - - - - ben, so wird,  
 num - - - - - bered, and since

hat die Ta - ge auf - ge - schrie - - - ben, so wird, wenn  
 God has all my days well num - - - bered, and since his

6 #

wenn sei - ne Hand mich rührt, des To - des Bit - ter -  
 his hand will keep me safe, the sting of death shall

sei - ne Hand mich rührt, des To - des Bit - ter -  
 hand will keep me safe, the sting of death shall

5 7 7

keit, des To - des Bit - ter - keit, ver - trie - ben.  
 then, the sting of death shall then sur - ren - der.

keit, des To - des Bit - ter - keit ver - trie - ben.  
 then, the sting of death shall then sur - ren - der.

7 6 5

Da capo



## 5. Recitativo

Oboe I *p*

Oboe II *p*

Soprano

Drum, wenn der Tod zu - letzt den Geist noch mit Ge - walt aus sei - nem Kör - per  
 Now' if then death in dead - ly quest would take a - way the spir - it from the

Basso continuo *p*

6 5<sup>b</sup> 6 6

3

reißt, so nimm ihn, Gott, in treu - e Va - ter - hän - de: wenn Teu - fel, Tod und  
 flesh, re - ceive me, God, your faith - ful - ness re - veal - ing. If Sa - tan, death and

6 5<sup>b</sup> 6 6 4 2

5

Sün-de mich be-kriegt, und mei-ne Ster-be - kis-sen ein Kampfplatz wer-den müs-sen, so  
*sin would threaten me, if in my hour of dy-ing my soul would still be fight-ing, then*

5 4+  
2

8

Adagio

hilf, da-mit in dir mein Glau - be siegt. — O se - - li -  
*help my faith to have the vic - to - ry. — O bless - - ed -*

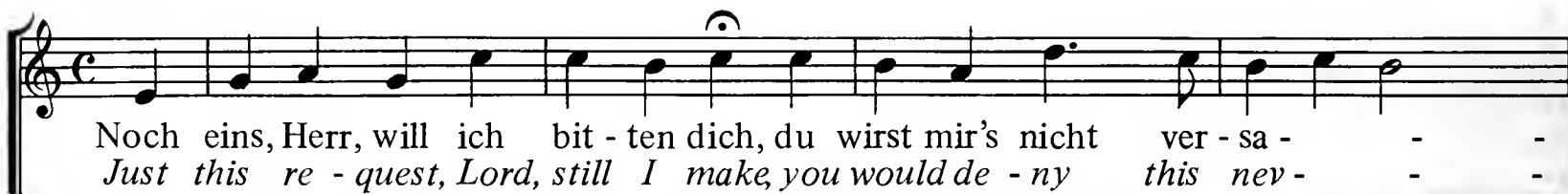
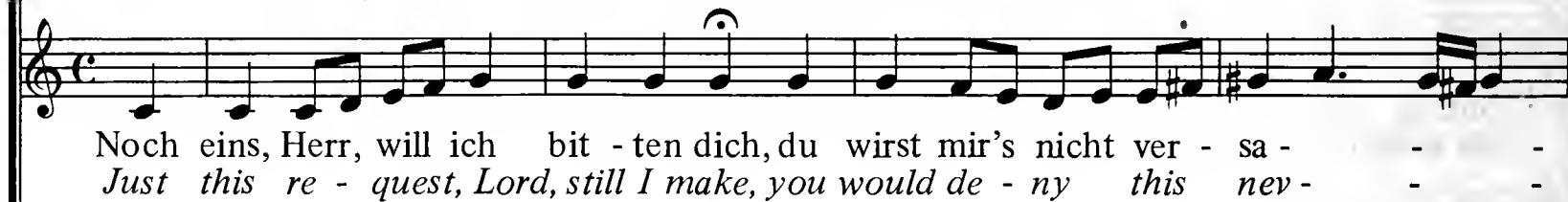
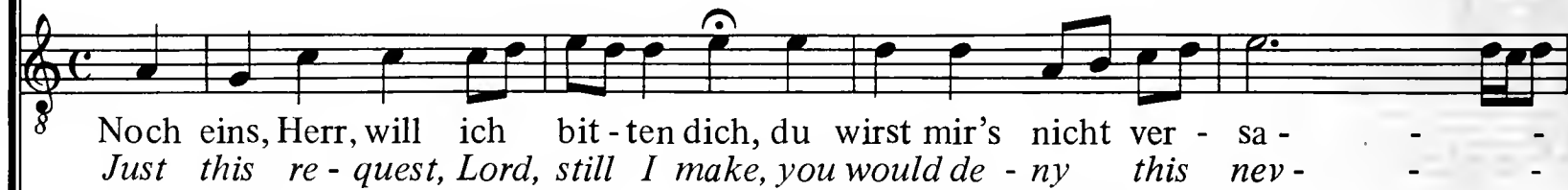
6 6 5 4

10

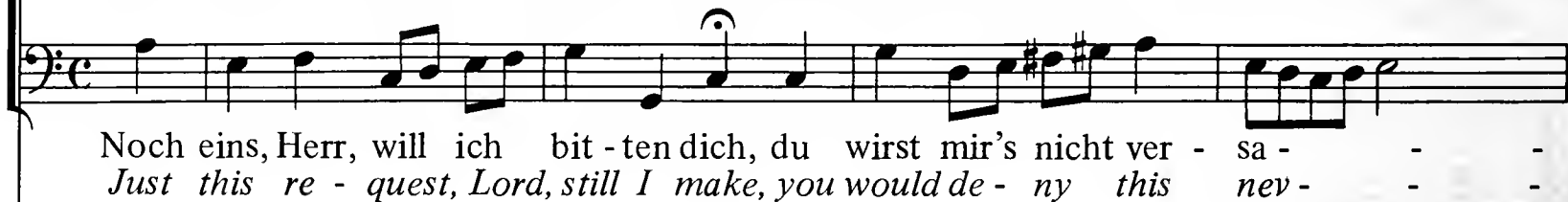
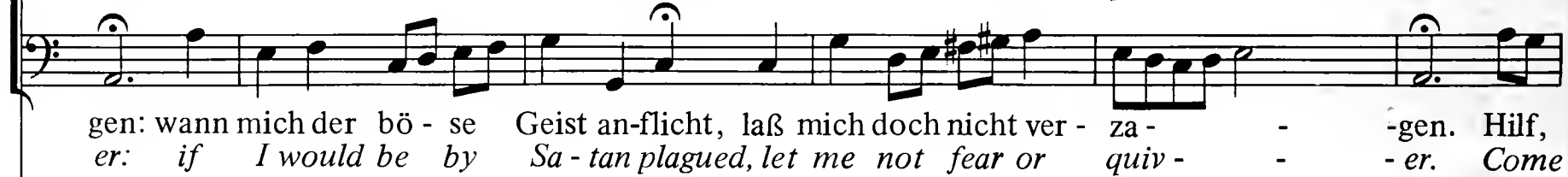
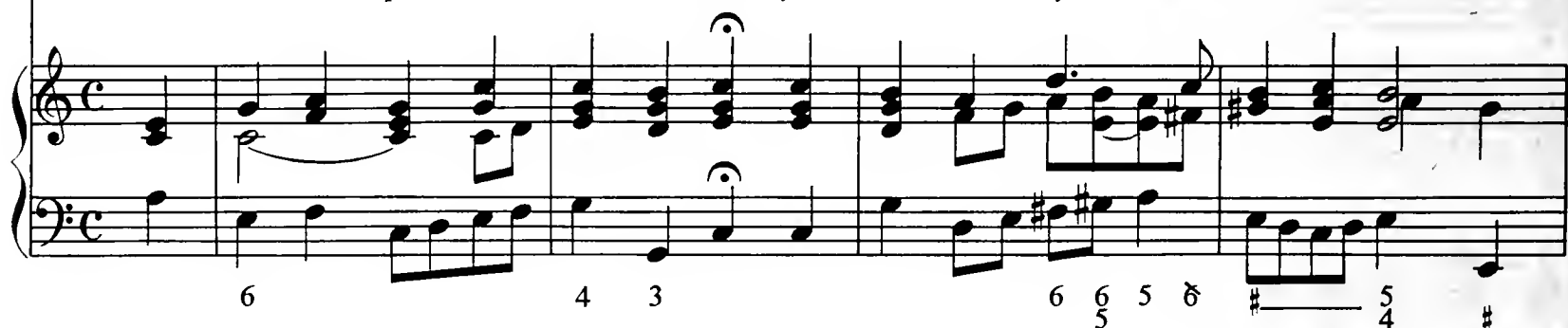
ges, ge - wünsch - - tes En - - de!  
*ness, de - sir - - ed end - - ing!*

4+ 6 5 6 7  
2 5 #

## 6. Choral

Soprano  
Oboe I, II  
Violino IAlto  
Violino IITenore  
Viola

Basso

Basso  
continuo

steur und wehr, ——— ach Gott, mein Herr, zu Eh - ren dei - nem Na - men. Wer  
 be my rod, ——— O Lord, my God, de - fend me to your glo - ry. Who

steur und wehr, ——— ach Gott, mein Herr, zu Eh - ren dei - nem Na - men. Wer  
 be my rod, ——— O Lord, my God, de - fend me to your glo - ry. Who

steur und wehr, ——— ach Gott, mein Herr, zu Eh - ren dei - nem Na - men. Wer  
 be my rod, ——— O Lord, my God, de - fend me to your glo - ry. Who

steur und wehr, ——— ach Gott, mein Herr, zu Eh - ren dei - nem Na - men. Wer  
 be my rod, ——— O Lord, my God, de - fend me to your glo - ry. Who

6 6 5 # 4+ 5+ 6 5 6# 6 7 6 #

das be - gehrt, dem wird's ge - währt; drauf sprech ich fröh - lich: A - - - men.  
 seeks your praise re - ceives by grace; my A - men I say glad - - - ly.

das be - gehrt, dem wird's ge - währt; drauf sprech ich fröh - lich: A - - - men.  
 seeks your praise re - ceives by grace; my A - men I say glad - - - ly.

das be - gehrt, dem wird's ge - währt; drauf sprech ich fröh - lich: A - - - men.  
 seeks your praise re - ceives by grace; my A - men I say glad - - - ly.

das be - gehrt, dem wird's ge - währt; drauf sprech ich fröh - lich: A - - - men.  
 seeks your praise re - ceives by grace; my A - men I say glad - - - ly.

6 5 4 3

# DIE BACH KANTATE

---

Neueinspielung sämtlicher Kirchenkantaten Johann Sebastian Bachs zum 300. Geburtstag am 21. März 1985 in Einzelschallplatten.

Ausführende:           Bach-Ensemble Helmuth Rilling  
                              Gächinger & Frankfurter Kantorei  
                              Figuralchor der Gedächtniskirche Stuttgart  
                              Indiana University Chamber Singers  
                              und namhafte Vokalsolisten.

## 1. Einzelschallplatten:

Bis zum 300. Geburtstag Johann Sebastian Bach's — am 21. März 1985 — werden alle ca. 200 Kirchenkantaten mit Helmuth Rilling und dem Bach-Ensemble eingespielt sein.

Jeder Einzelplatte liegt eine detaillierte Werkeinführung sowie der Kantatentext bei. Die Serie kann abonniert werden oder einzeln bezogen werden.

## 2. Schallplatten-Kassetten:

Sämtliche Kirchenkantaten dieser Einspielung werden auch als Schallplatten-Kassetten angeboten. Jede Kassette enthält 4 LP's mit Kantatentext, ausführlicher Werkbeschreibung sowie Taschenpartitur.

## 3. Aufführungsmaterial:

Parallel zur Plattenedition in LP-Kassetten legt der Hänssler-Verlag auch ein komplettes **Aufführungsmaterial** zu jeder Kantate vor. Das Aufführungsmaterial besteht jeweils aus der **Dirigierpartitur**, **Taschenpartitur**, **Klavierauszug**, **Chorpartitur** und **Instrumentalstimmen**.

# Hänssler





